

**CINEMA
YEAR
BOOK
OF JAPAN
1936-37**

千代田區神田神保町二ノ五

矢口書店

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CINEMA YEAR BOOK OF JAPAN
1936-1937

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by

The International Cinema Association of Japan

Editors: TADASI IIZIMA,

AKIRA IWASAKI and KISAO UCHIDA

1937

The SANSEIDO Co., LTD., Tokyo

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1937

Prefatory Note

The various countries of the world are perhaps aware that our country is proud of her old civilization of two thousand six hundred years and is at the same time showing a brilliantly swift progress in modern civilization, but it is a matter for regret that, due to the peculiar character of our language, customs, etc., the opportunities of having them made accurately known in foreign countries are lacking.

With regard to the motion pictures of Japan, too, notwithstanding they can be compared with those of other countries so far as skill and efficiency of production are concerned, it is exceedingly regrettable that for the same reason the opportunities of having them presented and enjoyed in foreign countries are lacking. However, at the present time, the trend of sending them abroad has at last developed, and we believe that at no distant date in the future they will become a topic in the world market.

We have now compiled this year book as a first preparation in this connection, and desire to introduce to foreign countries by means of words and pictures the active prevailing situation in the cinema world of our country and to show all the phases of the Japanese motion picture which have been practically unknown heretofore.

The articles assembled in this volume have been written by specialists who are all authorities in their respective fields.

We shall be very happy if these articles will serve the specialists, students and lovers of the screen in foreign countries as a good reference book, and as a companion, and contribute to the development of the motion pictures of the world, and hope at the same time that they will be appropriately utilized in connection with similar books in foreign countries.

Finally, we wish to express our heartfelt thanks to the three film critics, Mr. Tadasi Iizima, Mr. Akira Iwasaki, and Mr. Kisao Uchida, who kindly cooperated in the compilation of this book.

KOKUSAI EIGA KYŌKAI

(The International Cinema Association of Japan)

May, 1937.



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Photo Heinosuké Goshô

KINUYO TANAKA (*Shôchiku Ôfunô*)



Photo Masatoshi Matsumoto

TAKAKO IRIÉ and Director HIROSHI INAGAKI (*Nikkatsu Kyoto*)



Photo Masatoshi Matsumoto

SANAÉ TAKASUGI and Director HEINOSUKÉ GOSHO (*Shôchiku Ôfuna*)



A BRIDE CONTEST

Directed by Yasujirō Shimazu

(*Shōchiku Kamata*)

花嫁くらべ

Kinuyo Tanaka



L. Sanaé Takasugi
R. Kinuyo Tanaka

L. Ken Uehara
R. Michiko Kuwano

あ
り
が
た
う
さ
ん



L. Ken Uehara
R. Yoshiko Kuhara



MR. THANK YOU
Directed by Hiroshi Shimizu
(*Shōchiku Kamata*)

Michiko Kuwano and
Mitsuyo Mizushima (R)



upper and Left
Isamu Kosugi and Chieko Murata



from Right
Bontarō Miyaké and Isamu Kosugi and Co-actors



THE THEATRE
OF LIFE

Directed by Tomu Uchida
(Nikkatsu Tokyo)

人 生 劇 場



SNAP SHOTS Director Tomu Uchida (L) and Leading Actor
Isamu Kosugi and Chieko Murata





THE CAPTAIN'S DAUGHTER

Directed by Akira Nobuchi
(Shinkō Tokyo)



This picture was produced by
famous stage-player Yaeko Mizu-
tani and Masao Inoué



大尉の娘

Kōji Shima and Co-actors



Kiyo Kuroda (L) and Kōji Shima



TAKUBOKU, THE POET OF
PASSION

Directed by Hisatora Kumagai
(Nikkatsu Tokyo)

情熱の詩人啄木



GREAT IS COLLEGE!

Directed by Yasujiro Ozu

(Shochiku Ōfuna)

from Left: Sanae Takasugi, Choko Iida and Bakudan-Kozō



Bimbei Konoé (L) and Chishū Kasa

Bimbei Konoé (L) and Sanae Takasugi



大學
よいとこ

我輩は猫である

Sachiko Chiba (L) and
Kamatari Fujiwara



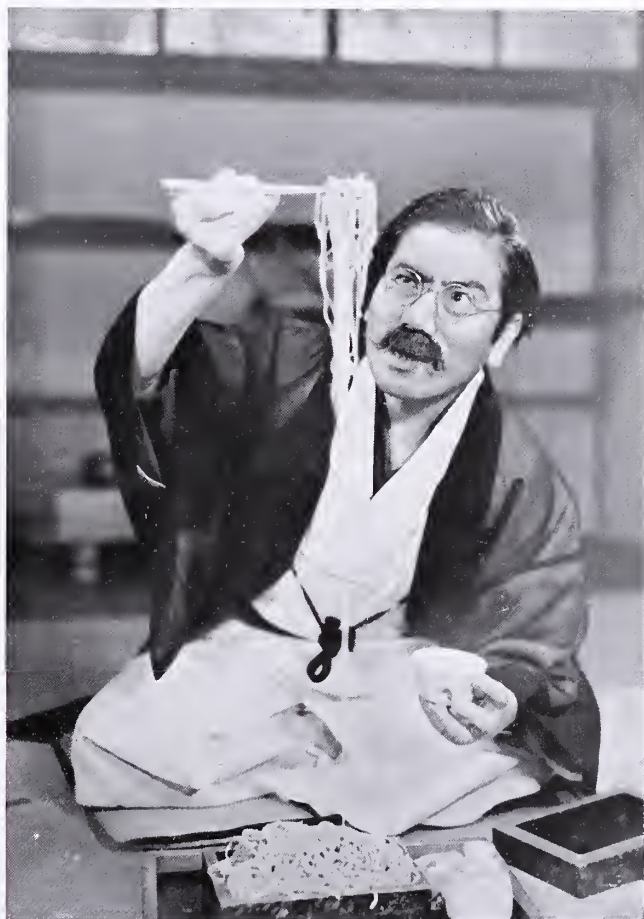
I A M A C A T

Directed by Kajirō Yamamoto
(P. C. L)

Sadao Maruyama



Musei Tokugawa





Sai Shōki



Sai Shōki



Sai Shōki

KOREAN DANCER

Directed by Hidemi Kon (*Shinkō Tokyo*)

半島の舞姫

武器なき人々

Ryūnosuké Tsukigata (L)
and Noboru Kiritachi

MEN WITHOUT ARMS

Directed by Saburō Aoyama
(*Shinkō Tokyo*)



Naoé Fushimi (L) and
Noboru Kiritachi



THE BLACK CURRENT

Directed by Shigco Tanaka
(*Shinkō Tokyo*)

Seizaburō Kawazu (L) and
Yumi Takano

陸の黒潮



家 族
THE FAMILY
Directed

Shin Saburi (L) and
Michiko Oikawa



Michiko Kuwano (L) and
Kōkichi Takata

Shin Saburi (L) and



會議

CONFERENCE

by Yasujiro Shimazu
(*Shōchiku Ōfuna*)

Shin Saburi (L) and
Kōkichi Takata



Sanaé Takasugi (L) and
Michiko Kuwano



Sanaé Takasugi



THE ROSE OF MEMORY

Directed by Tomotaka Tasaka

(Nikkatsu Tokyo)

with

Isamu Kosugi, Kōji Shima,
Eriko Saijō, Kiyo Kuroda



追憶の薔薇

朧夜の女

Toshiko Iizuka and
Takeshi Sakamoto



WOMAN OF THE MISTY NIGHT

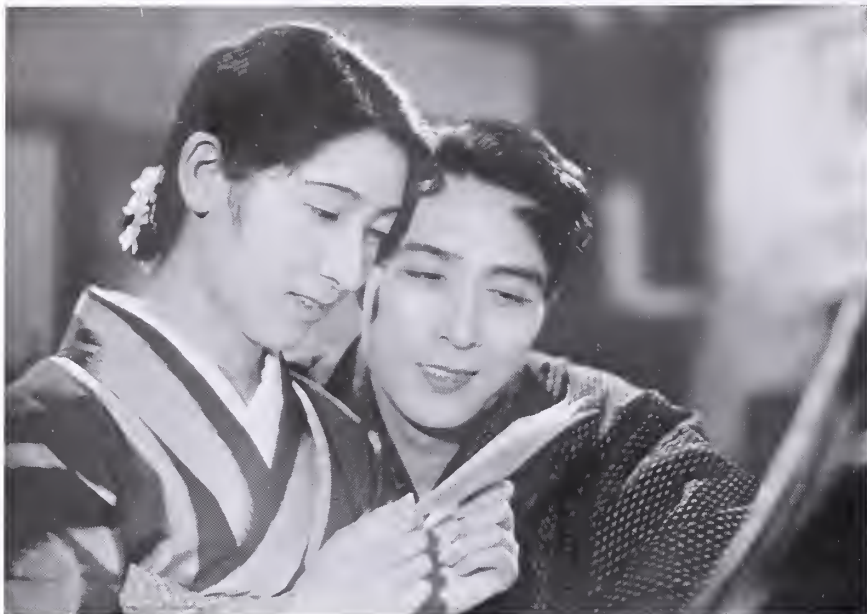
Directed by Heinosuke Gosho
(*Shōchiku Ōfuna*)



Toshiko Iizuka (L) and Shin Tokudaiji



Shin Tokudaiji (L) and
Toshiko Iizuka



ふるさとの歌
THE SONG OF HIS
NATIVE LAND

Directed by Kiyohiko Ushihara
(Takata Production)

Nobuko Fushimi (L) and
Minoru Takata



Noboru Kiritachi (R), Haruo Tanaka (C)
and Minoru Takata



Nobuko Fushimi (L) and
Minoru Takata

五 々 の 春

HIS FIRST STEP INTO THE
WORLD

Directed by Kiyohiko Ushihara
(Takata Production)

from Left: Minoru Takata,
Kumeko Urabé and Yoshiko Kasuga



掏 摸 の 家

THE PICK-POCKETS' HOUSE

Directed by Kiyohiko Ushihara
(Takata Production)

from Left: Kumeko-Urabé, Ryūkyō-
Shumpūtei, Dekao Yokoo, Hideo Suga-
wara, Minoru Takata and Naoé Fushimi

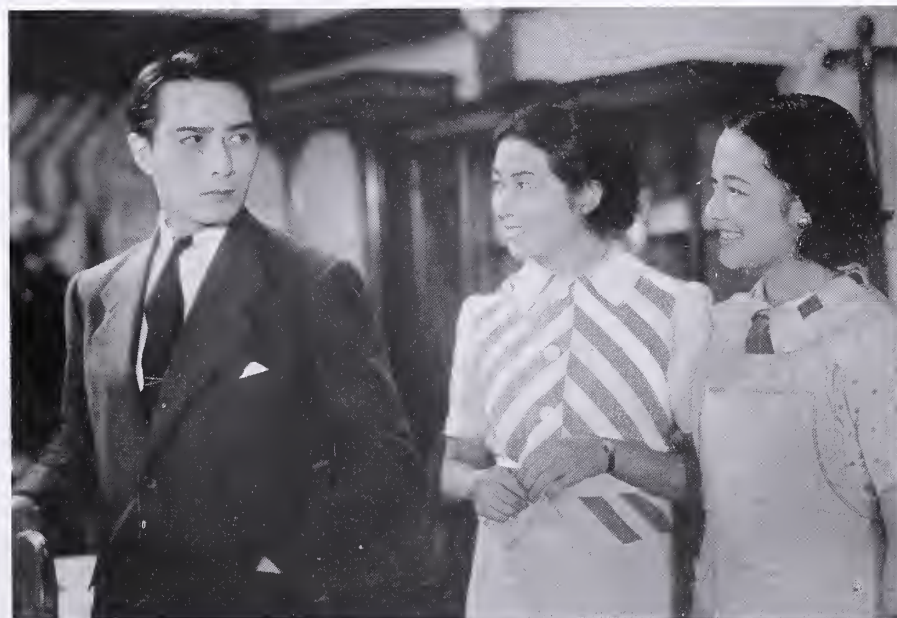


兄 の 誕 生 日

THE BROTHER'S BIRTHDAY

Directed by Kiyohiko Ushihara
(Takata Production)

from Left: Minoru Takata, Kumiko
Mayama, Yukiko Sonoé



from Left: Eriko Saijō, Haruyo
Ichikawa and Kogiku Hanayagi



from Left: Eriko Saijō, Aiko
Sagara and Kōji Nakata



Haruyo Ichikawa (L) and
Isamu Kosugi



A BOOK OF LOVE AND MARRIAGE

Directed by Yutaka Abé

(Nikkatsu Tokyo)

戀愛と結婚の書

生命の冠
THE CROWN OF LIFE

Directed by Tomu Uchida
(Nikkatsu Tokyo)

Jōji Oka (L) and Shirō Isomé



Left and Lower: Setsuko Hara and
Ichirō Isawa

from Left: Setsuko Hara and Hisako Takihana





TŌCHŪKEN-KUMOEMON

Directed by Mikio Narusé
(P. C. L)

Ryūnosuké Tsukigata



Sachiko Chiba (R) and Ryūnosuké Tsukigata

Chikako Hosokawa and
Ryunosuké Tsukigata



Sachiko Chiba, Ryūnosuké Tsukigata and
Kamatari Fujiwara



from Left: Kamatari
Fujiwara, Sachiko
Chiba and Ryūnosuké
Tsukigata





SISTERS OF GION

Directed by Kenji Mizoguchi

(*Daiichi Eiga*)

Isuzu Yamada (L) and
Yōko Umemura

Yōko Umemura (L) and
Isuzu Yamada



祇園の姉妹

Isuzu Yamada (L) and
Yōko Umemura



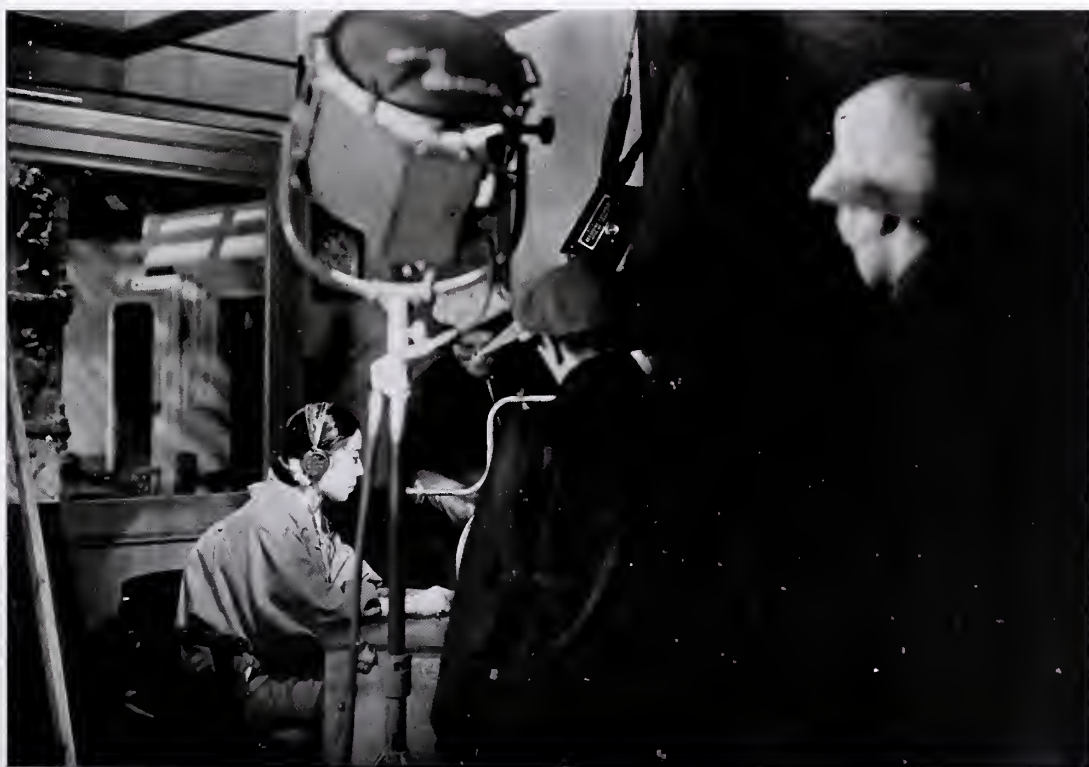
Isuzu Yamada (L) and
Chiyoko Ōkura



NANIWA ELEGY

Directed by Kenji Mizoguchi

(*Daiichi Eiga*)



浪
華
悲
歌



BROTHER AND SISTER

Directed by Sotoji Kimura
(P. C. L)

兄 い も う と

Chieko Takehisa



Chieko Takehisa (R) and
Setsuko Horikoshi



Chieko Takehisa (L)
and Sadao Maruyama

Yoshio Kosugi



Left
Sadao Maruyama (L)
and Heihachirō Ōkawa

Right
Setsuko Horikoshi (L)
and Chieko Takehisa



THE CHERRY ORCHARD

Directed by Minoru Murata
(*Shinkō Tokyo*)

櫻の園

Chieko Higashiyama



from Left: Noboru Kiritachi, Chieko Higashiyama and Sachiko Murasé



from Right: Akira Tatematsu and Noboru Kiritachi



Akira Tatematsu (L) and Noboru Kiritachi



NEW MOON

Directed by Shigé Suzuki
(*Shinkō Tokyo*)

新月抄



THE ROMANTIC SONG
OF FUKAGAWA

Directed by Eijirō Kiyosé

(Nikkatsu Tokyo)



Emiko Nakayama (L)
and Jūshirō Kobayashi



風
流
深
川
唄

Reizaburō Yamamoto (L)
and Emiko Nakayama



Ken Uehara (L) and Michiko Kuwano
upper from Right: Michiko Kuwano, Ken Uehara and Kinuyo
Tanaka



MAN VERSUS WOMAN

Directed by Yasujirō Shimazu
(*Shōchiku Ōfuna*)

男性對女性

戀愛の責任

THE RESPONSIBILITY Directed by Tomoyoshi Murayama
OF LOVE (P. C. L.)

Chikako Hosokawa (L)
and Hyō Kitazawa

Masako Tsutsumi (L) and Chieko Takehisa



THE ROAD I WALK
WITH YOU

Directed by Mikio Narusé
(P. C. L)

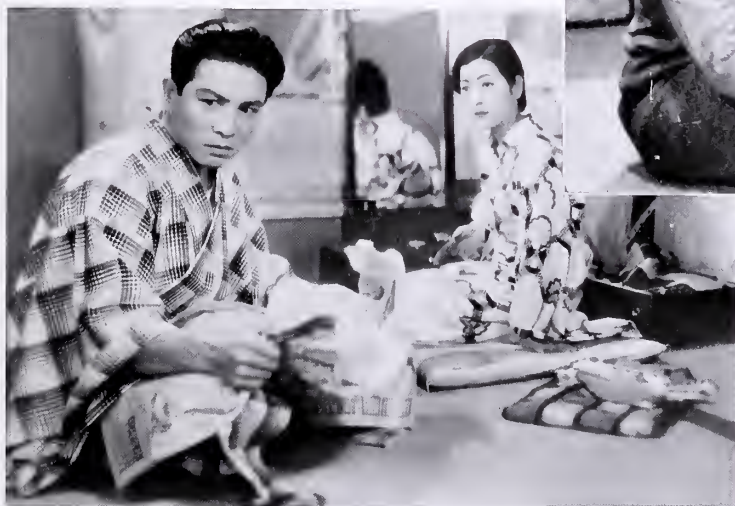
君と行く道

from Left: Tamaé Kiyokawa,
Hideo Sacki and Masako Tsutsumi

Hideo Sacki (L) and Tamaé Kiyokawa



Heihachirō Ōkawa and Sachiko Chiba



Sachiko Chiba and Ranko Akagi



THE AVENUE IN THE
MORN

Directed by Mikio Narusé
(P. C. L)

朝の並木道



Chōko Iida (L) and
Masao Hayama



Chōko Iida



Shinichi Himori (L)
and Yoshiko Tsubouchi



THE ONLY SON

Directed by Yasujiro Ozu
(*Shōchiku Ōfuna*)



Yoshiko Tsubouchi (L)
and Shinichi Himori



from Left : Jūshirō Kobayashi,
Kaoru Nakano and Jōji Oka

高橋是清自傳

Jōji Oka (L) and Kogiku
Hanayagi



Jōji Oka

THE LIFE OF KOREKIYO TAKAHASHI

Directed by Kunio Watanabé
(Nikkatsu Tokyo)



Hiroko Kawasaki (L)
and Shin Saburi

新 道



Hiroko Kawasaki (L)
and Kinuyo Tanaka

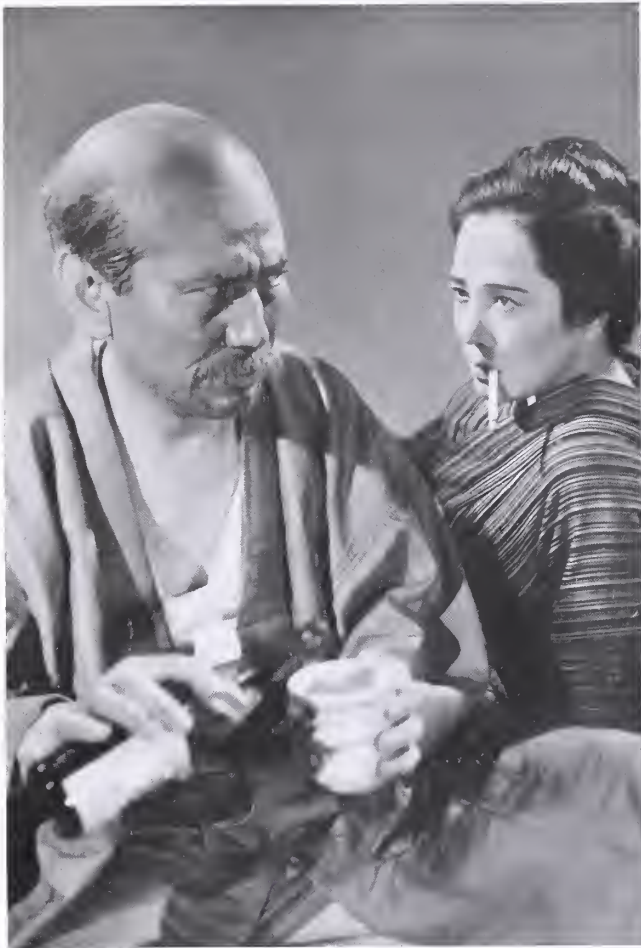


THE NEW ROAD

Directed by Heinosuké Gosho
(*Shōchiku Ōfuna*)

Ken Uehara (L) and Kinuyo Tanaka





Musei Tokugawa (L) and Yuriko Hanabusa



from Left: Yoshio Kosugi, Musei Tokugawa
and Masako Tsutsumi



Sadao Maruyama
and
Musei Tokugawa

HIKOROKU LAUGHS HEARTILY

Directed by Sotoji Kimura

(P. C. L)



Masako Tsutsumi and Co-actors



from Left: Sadao Maruyama, Musei
Tokugawa and Masako Tsutsumi

雪之丞變化



Chōjirō Hayashi (L) and Naoé Fushimi

THE STORY OF YUKINOJŌ Directed by Teinosuké Kinugasa
(Shōchiku Kyoto)

Naoé Fushimi and Chōjirō Hayashi (R)



Both Chōjirō Hayashi





江戸みやげ子守唄

THE SOUVENIR LULLABY
OF EDO

Directed by Daisuké Itō
(*Shōchiku Kyoto*)

Kinué Utagawa (L) and Kōkichi Takata



Kōkichi Takata (L) and Shin Shibata

Ryūnosuké Tsukigata

TANGÉ-SAZEN

Directed by Masahiro Makino
(*Makino Kyoto*)

丹下左膳





大菩薩峠

DAIBOSATSU PASS

Directed by Hiroshi Inagaki

(Nikkatsu Kyoto)

Minoru Takasé



from Right: Denjirō Ōkōchi,
Momonosuké Ichikawa and Kichijirō Ueda



Takako Irié (L) and Denjirō Ōkōchi

"WHITE HOOD" THE
MYSTERIOUS
THIEF

Directed by Sadao Yamanaka
(*Nikkatsu Kyoto*)

Ranko Hanai and
Denjirō Ōkōchi

怪盗白頭巾



KŌCHIYAMA-SŌSHUN

Directed by Sadao Yamanaka
(*Nikkatsu Kyoto*)

河内山宗俊

Chōjūrō Kawarazaki (L) and
Senshō Ichikawa

from Right: Kanemon Nakamura, Chōjūrō
Kawarazaki, and Setsuko Hara





Kinuyo Tanaka (R) and Chōjirō Hayashi

ONATSU AND SEIJŪRŌ Directed by Minoru Inuzuka
(*Shōchiku Kyoto*)

お夏清十郎



Snap shot



宮
本
武
藏



MIYAMOTO MUSASHI

Directed by Eisuké Takizawa
(*Arashi Kanjurō Production*)

Kanjurō Arashi



from Left: Shōsaku Sugiyama, Mineko
Mōri and Kanjurō Arashi

Yumeko Aizomé

一本刀土俵入



Mitsugu Fujii



A WRESTLER TURNS
GAMBLER

Directed by Tsutomu Shigemuné
(Tokyo Hassei)

Itoji Koto

CUSI YU KI

Directed by Minoru Ishiyama
(Daito Eiga)



西遊記



Kōtarō Bandō (L) and Isuzu Yamada

Center: Isuzu Yamada

Lower: Kōtarō Bandō



THE 48TH MAN

Directed by Taisuké Itō

(*Daiichi Eiga*)



AKANISHI-KAKITA
Directed by Mansaku Itami
(*Chiezō Eiga*)

赤西 蠣太

Chiezō Kataoka



Kensaku Hara (L) and Chiezō Kataoka





THOUSAND AND ONE NIGHT
OF A HOBO GAMBLER

Directed by Hiroshi Inagaki

(Nikkatsu Kyoto)

from Left: Minoru Takasé, Sadako
Sawamura and Kanemon Nakamura



Chōjūrō Kawarazaki (L.) and Ryōsuké
Kagawa



from Right: Shizué Yamagishi and
Kanemon Nakamura

股旅千一夜

THE WAY OF RUMBLING
SEA

Directed by Sadao Yamanaka
(*Nikkatsu Kyoto*)

海鳴り街道

Denjirō Ōkōchi



Denjirō Ōkōchi

THE MURDER OF THE OIL MERCHANT'S
WIDOW Directed by Junichi Fujita

(*Chiezō Eiga*)



from Left: Taeko Hira, Chiezō
Kataoka and Shin Shibata

女殺し油地獄



栗山大膳

Denjirō Ōkōchi

KURIYAMA TAIZEN

Directed by Tomiyasu Ikeda
(*Nikkatsu Kyoto*)



Takako Irié (L) and Yatarō
Kurokawa



Denjirō Ōkōchi



KENJI MIZOGUCHI (LEFT)
and Matsutarō Kawaguchi, a writer
(*Shinkō Tokyo*)

Director of "Naniwa Elegy" and "Sisters of Gion"
(*Daiichi Eiga Pictures*)

Directors

SOTOJI KIMURA

(P. C. L)

Director of
"Brother and Sister" and
"Hikoroku Laughs Heartily"



YASUJIRŌ SHIMAZU

(Shōchiku Ōfuna)

Director of "A Bride Contest,"
"The Family Conference"
and "Man versus Woman"

YASUJIRŌ OZU

(Shōchiku Ōfuna)

Director of "Great is College!"
and "The Only Son"



MIKIO NARUSÉ

(P. C. L)

Director of "Tōchūken Kumoemon,"
"The Road I walk with You"
and "The Avenue in the Morn"

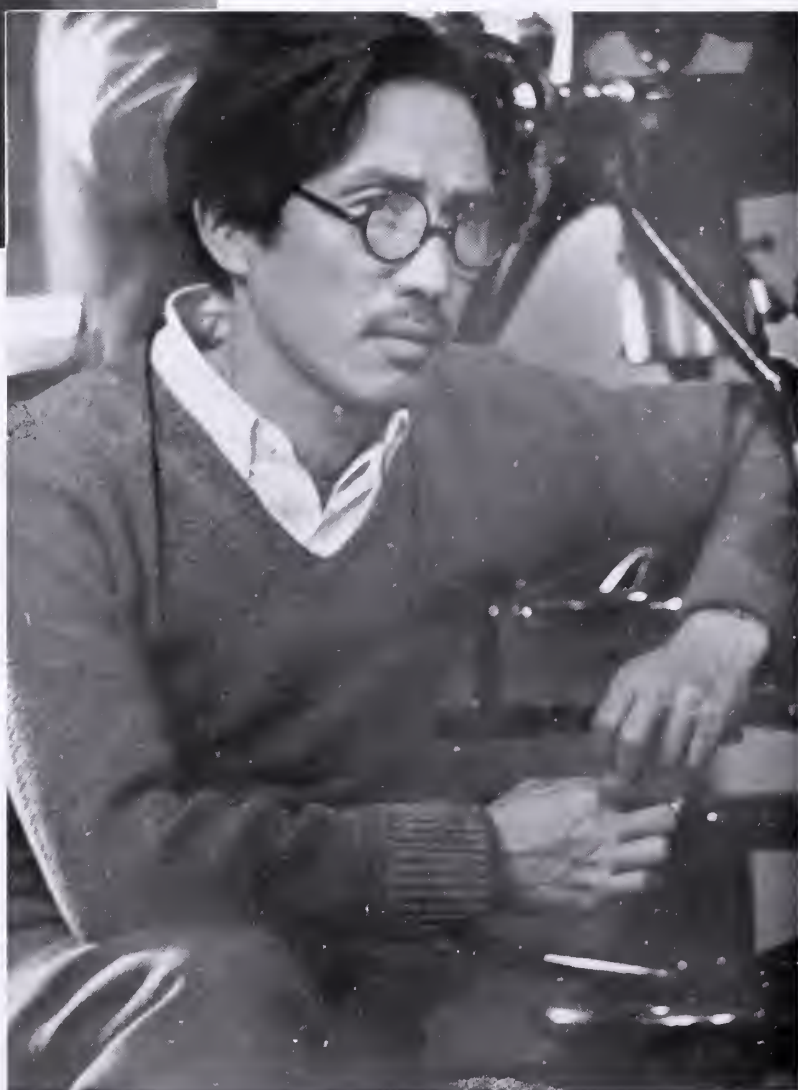
Directors



TAISUKÉ ITŌ

(Shinkō Kyoto)

Director of "The Souvenir Lullaby of Edo," "The 48th Man" and "The Pass of the Misty Morn"



TEINOSUKÉ KINUGASA

(Shūchiku Kyoto)

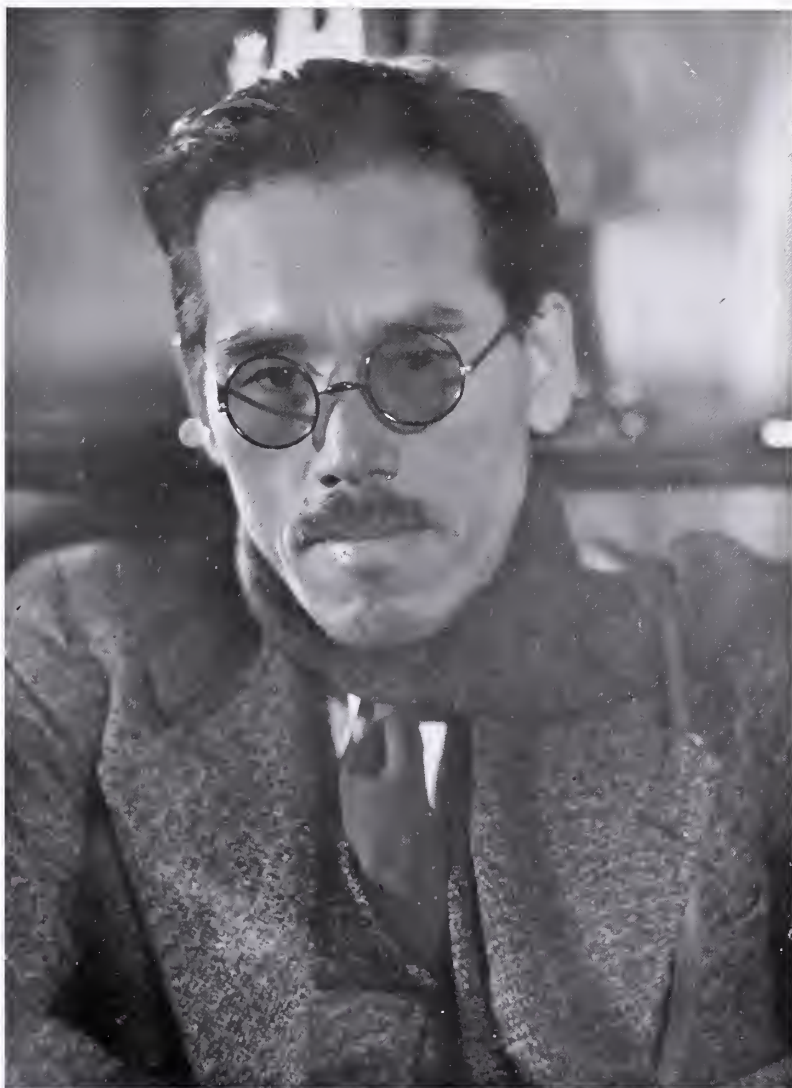
Director of "The Story of Yukinojō"

Directors

MANSAKU ITAMI

(*J. O.*)

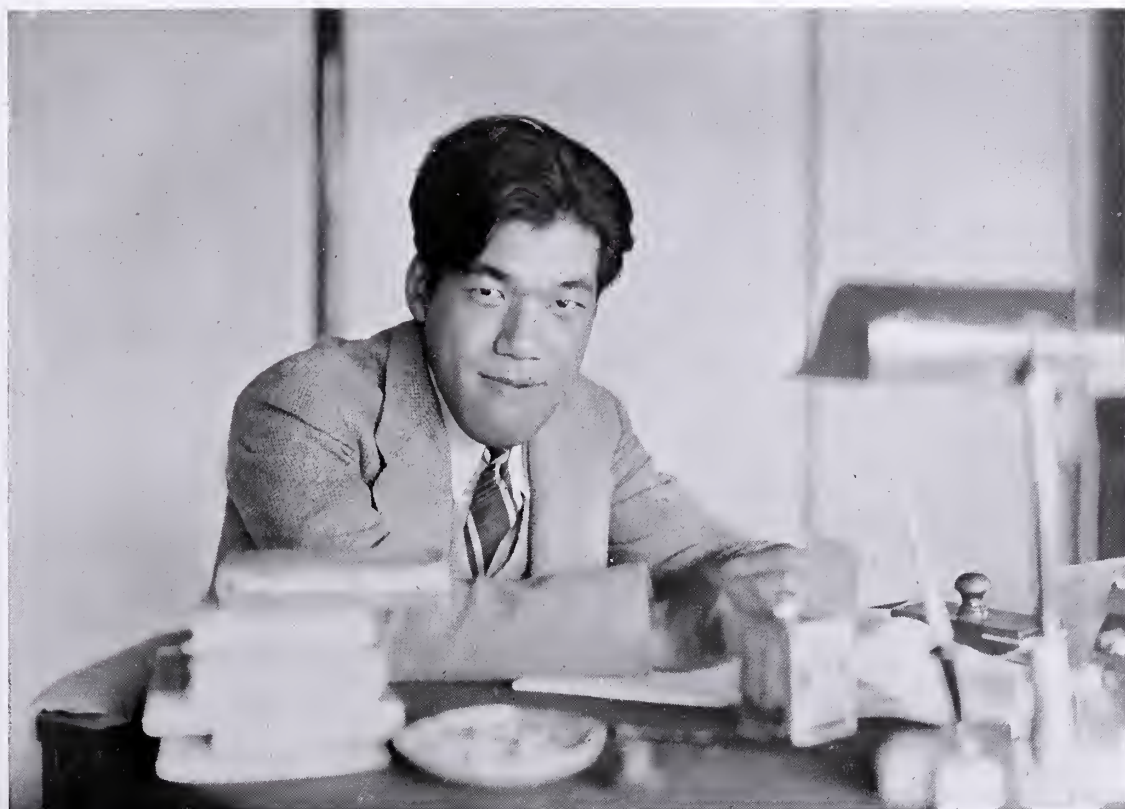
Director of "Akanishi-Kakita"



SADAO YAMANAKA

(*Nikkatsu Kyoto*)

Director of "White Hood,"
the "Mysterious Thief" and
"The way of the Rumbling Sea"



AT STUDIO

Shōchiku Ōfuna

(Michiko Kuwano in "Man Versus Woman")



Photo Masatoshi Matsumoto



Nikkatsu Tokyo (The Life of Korekiyo Takahashi; from Left: Director Kunio watanabé and Kaoru Nakano, Jōji Oka)



P. C. L. (The Road I walk with you; Director Mikio Narusé (C) and Heihachirō Ōkawa)

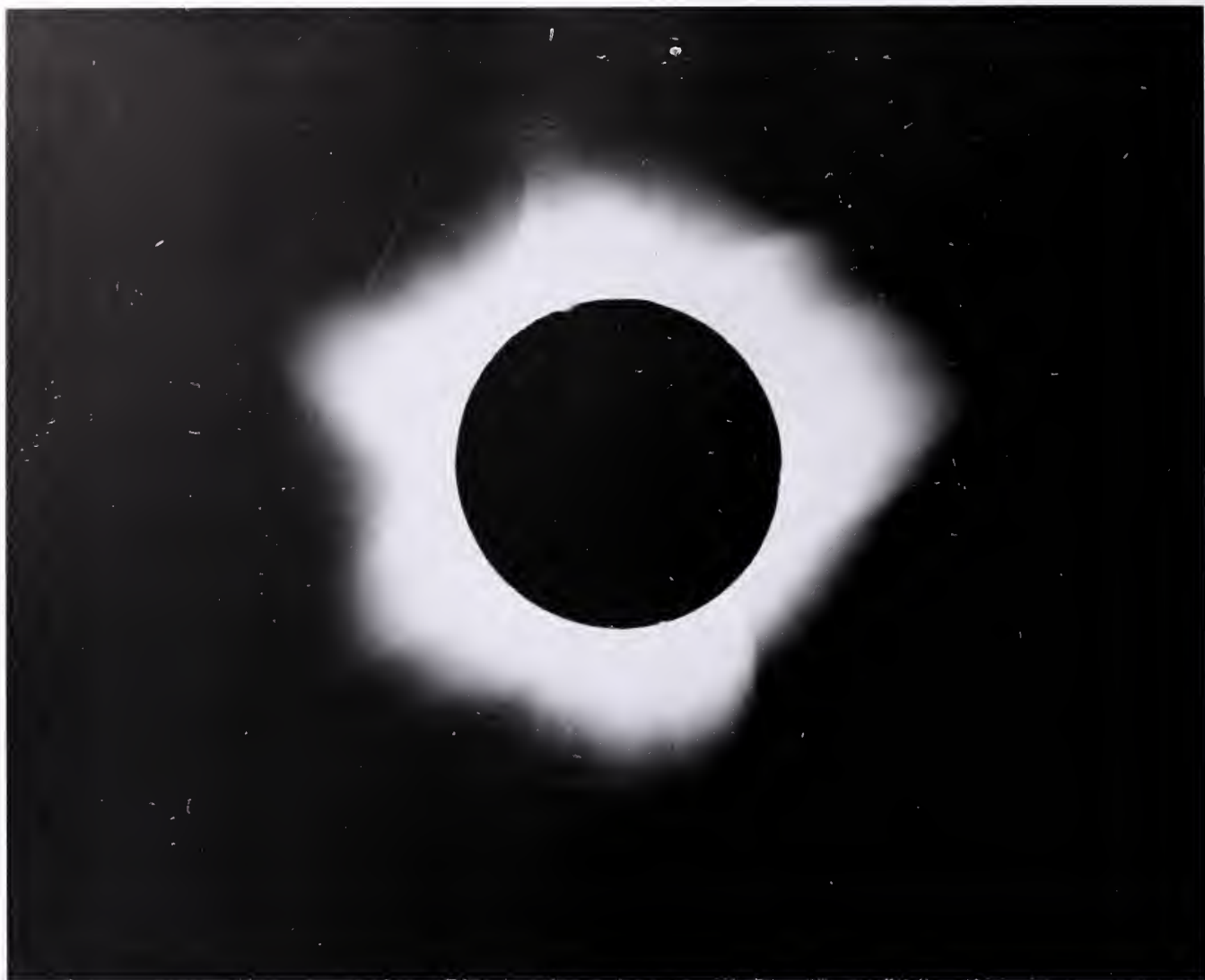
Shōchiku Kyoto (The Story of Yukinojō; Director Teinosuké Kinugasa (C) and Chōjirō Hayashi)



Shōchiku Kyoto (Onatsu and Seijūrō; Chōjirō Hayashi (C) and Kinuyo Tanaka)



Documentary Film



THE TOTAL ECLIPSE

黒い太陽

NEKKA 祕境熱河



Almasery in Nekka

JAPAN'S CLASSICAL NOH
DRAMA 能



THE ART OF JAPANESE LAND-
SCAPE GARDENING

日本庭園藝術



THE STUDIO OF
P.C.L. PRODUCTION

Center Stage



New Stage



Developing Laboratory





SHŌCHIKU KINEMA
ŌFUNA STUDIO

Entrance



Developing Laboratory



Center Stage

An Outline History of the Japanese Cinema

By Akira Iwasaki

I. *The Birth* (1896-1914)

With the year 1896 the first chapter opened in the history of Japanese motion picture industry. In 1896 Edison's "Vitascope" and Lumière's "Cinematographe" were introduced into Japan almost simultaneously from America and France respectively. A surprising fact is that these two machines were brought to Japan within one year of the public announcement of their invention; a fact that has direct bearing upon the conditions of the time, when the rapidly growing Japanese bourgeoisie was engrossed in absorbing Western material civilization immediately after the Sino-Japanese War. The rapidity with which Japan has taken in elements of European civilization was fully exemplified then, as well as in many later instances as we shall see. This is one of the distinguishing features of the Japanese screen.

During the first few years of its history, the Japanese screen consisted simply of a few reels of film, with landscape, *Kabuki* stage, etc. as theme. In 1904 the first motion picture studio was founded in Tokyo, and in 1905 a second one in Kyoto. These two cities have remained to this day the two centres of the film industry of Japan.

It was not until 1912, however, that any event of historical importance took place. In 1912 the Nikkatsu (Nippon Katsudō-Shashin Kabushiki Kaisha or Nippon Motion Picture Company, Ltd.) was organized. Even prior to that date, of course, a few dozens of dramatic pieces, with a simple plot, were produced around 1907-10 by several small companies, and some of them not without a certain amount of success. But all these were results of only limited capital and exceedingly clumsy technique, productions that hardly deserve to be called movies in the strict sense of the term. But the times proved favourable: Japanese capitalism was making long strides quickened by the post-war flush after the Russo-Japanese War. All industries seized the opportunity, and, indeed, the times were lively and good. For the motion picture industry, which is meant essentially for popular amusement, this great boom of the people was a rare chance, for it furnished a rich soil to plant and cultivate the infant industry. And so it was that the first trust was formed in Japanese film enterprise: the great Nikkatsu was born, incorporating the four small companies of which casual mention was made above, with a capital of ¥ 10,000,000. Establishing a studio in Tokyo and Kyoto, it started on an active career of film production. The Tokyo studio concentrated on the *Gendai-geki* or contemporary plays, depicting various phases and problems of Japan's contemporary life, whereas in

the Kyoto studio it was *Jidai-geki* or historical plays that were exclusively produced. The tradition, still observed to-day, of dividing labour, as it were, between these two big movie centres originated in this way: contemporary films for Tokyo and historical ones for Kyoto.

The one characteristic feature of the screen of those days was its close relation to the stage, or rather it was in immediate subordination to the latter. As in almost all European countries, once the cinema had passed the stage when it was cheered as a technical novelty or unique show, it came to depend upon the stage for attracting popular favour. The part that the cinema was to play was simply to re-present the stage; the cinema was useful when it functioned well in its reproductory faculty. Furthermore, it was the so-called "canned" plays that the screen was commissioned to present to the audience, exact reproductions, by camera process, of plays as they were performed on the stage. One remembers in this connection that some of the earliest films were short sketches of the *Kabuki* stage. For a long time since the first days of its development, the Japanese cinema was not able to break the spell of the stage, and, in a certain sense, it retains this characteristic even to-day. At any rate, all the screen stars of those early days were temporarily hired from the stage. There was no such thing as scenario and, consequently, there was no difference in acting whether before the audience or in front of the camera. Moreover, instead of the actors' own voices, one heard an interpreter or a group of interpreters sitting beside the screen and reciting the dialogue with a great deal of dramatic elocution. The natural result was that the people accepted the movie-theatre as a cheaper substitute for the play-theatre, and it is needless to add that the audience consisted mainly of children and uneducated adults.

II. *The Development (1915-1923)*

The Great War now makes its appearance. The second chapter begins. The War brought about a great revolution in all Japanese industries, and the film industry was no exception. The war-time prosperity that favoured Japanese capitalism enlivened investments in the motion picture industry on the one hand, and, on the other, lifted the standard of living of the people. As will be stated fully later, several new companies for movie production came into being, and the people's demand for culture and recreation naturally called for more and better motion pictures. By the early twenties the popularity of the screen completely overshadowed that of the traditional forms of amusement such as the stage, *yosé* (story-teller's hall) and tent-show. The screen, thus, had become the most fundamental form of amusement in the life of the people.

Another significant aftermath of the War was the temporary depression of European movies and the sudden ascendancy of American screen art which came to bear great influence upon Japan's new art. The Japanese cinema which had depended upon

the European example, theatrical and dull, for pattern and inspiration, now came to hail the American film as its novel and worthy ideal. The Japanese movie-theatre that had featured only European movies before the War was now completely monopolized by the American. The American screen of that time had already produced such great artists as Griffith and Chaplin, and it knew the secret of telling speedy and lively stories and love romances with a purely cinematographic technique. It was only natural that the constant importation of such American films afforded a great stimulus to the Japanese cinema circles. Japanese producers were taught for the first time what a true motion picture must be like, and the new conception was fully illustrated by the American examples. The majority of pioneers in the Japanese film industry were either technicians who had been to Hollywood or else their pupils. The fact that the Japanese screen, in its formative years, thrived on copying the American prototype is very significant. For American imitation has been to this very day one of the essential peculiarities of Japanese movies. They have never been able to free themselves entirely from American influences.

Thus the Great War marked a veritable turning-point in the development of Japanese films: a new vista opened up. The abnormal "canned" plays were now able to break out of their cans, and the presentation of a new drama, handled by cinematic technique, or photoplay as it was newly named, now became the ambitious aim of producers.

The Nikkatsu trust, whose organization was described in the foregoing, began making its first but rather lame attempt at the new photoplay at its Mukōjima Studio in Tokyo. Eizō Tanaka, who deserves to be remembered as Japan's first film director, produced "Ikeru Shikabané" (Adapted from Tolstoy's "Living Corpse", 1918), "Konjiki-Yasha" (Golden Demon, 1918), "Kyōya Eriten" (Kyōya Neck-Band Shop, 1922), "Dokuro no Mai" (The Dance of A Skull, 1923), etc. These are the first attempts at the new drama. Another extremely important event was the establishment of a production concern called Eiga Geijutsu Kyōkai or Association for Motion Picture Art by Norimasa Kayeriyama and its works. Kayeriyama conceived this idea not so much as a business proposition as an artistic movement. By gaining freedom from the stage and by employing the then most advanced techniques, he succeeded in creating a new type of photoplay in Japan, which was truly fit for the screen. But his works, such as "Sei no Kagayaki" (Life's Splendour, 1918), "Miyama no Otomé" (The Maiden Hidden in the Mountain, 1919), etc., could boast only of their technical refinement after the American fashion, and artistic flavour was completely missing. Thus failing to find popular favour, the Association soon saw the finis of its regrettably short existence.

In connection with these enterprises a point worthy of our special note is the fact that young intellectuals began to take very keen interests in the art of the screen.

The young intelligentsia of that time in Japan was most eager in its demand to imbibe Western civilization. European literature, especially drama, was devoutly translated, read and presented on the stage. At the same time, naturally, the intellectuals of the younger generation loved and appreciated Western films. It is only a matter of course that some of them, anticipating abundant possibilities for an artistic photoplay, chose the profession of film production. And thus a group of young talented novelists, playwrights, stage-directors and stage actors joined the film art movement. Their accomplishments were such that an end was finally put to the old Japanese cinema which, after all, had been no more than a hybrid product of the traditional Japanese theatre. Secure foundations were thus laid by them for a new Japanese photoplay.

The founding of the Taikatsu (Taishō Katsuei Kabushiki Kaisha or the Taishō Motion Picture Company, Ltd.) and Shōchiku (Shōchiku Kinema Kabushiki Kaisha or the Shōchiku Kinema Company, Ltd.) in 1920 may be regarded, economically, as a reflection of the post-war upgrowth of capitalism, but none the less, when viewed culturally, it was a phenomenon naturally concomitant with the intellectuals' leaning towards active participation in screen art. For instance, the Taikatsu entered into a contract with Jun-ichirō Tanizaki as scenario-writer, then the most promising novelist of the coming generation, now one of the veterans of the literary circles of contemporary Japan. And the Shōchiku invited Kaoru Osanai, the most active stage-director of that time, to organize an Institute for Screen Art Research, which was to train future directors and actors. The cultural level of Japanese films was thus heightened considerably. The Taikatsu produced "Amachua Kurabu" (The Amateur Club, 1920), "Jasei no In" (The Lewdness of a Serpentess, 1921), etc. These were received with words of high praise among high-class movie fans, owing, chiefly, to Mr. Tanizaki's excellent scenarios. But they had too much of artistic affectation about them to be accepted by the majority, and the Taikatsu, failing financially, was soon incorporated into the Shōchiku.

The Shōchiku, which as a big capitalist had been in a ruling position in the theatrical enterprises, decided to enter the film industry in 1920, and founded the Research Institute, as already mentioned, with Kaoru Osanai as leader. At the same time, it invited a few technicians from Hollywood, and with the establishment of Kamata Studio in Tokyo launched upon its active career of film production. The most ambitious and progressive of all its products was "Rojō no Reikon" (A Soul by the Roadside, 1921), with Osanai as general director and Minoru Murata as director. But, in this instance again, a highbrow product of a great deal of ambition did not prove to be a financial success to the producers. And the money-making policy of the Shōchiku did not hesitate to concede a point in its programme which originally had some artistic aspirations. It retired to the perfectly safe routine of turning out silly pictures that more or less suited the taste of the common people. These were, in a word, pictures of cheap

sentimentalism, unintelligent pictures whose business was to inspire sweet ecstasies and longings in the hearts of sentimental girls. These empty products, however, fitted in perfectly with the depressed spirit and gloomy life of the bourgeoisie of that time for whom an inevitable financial depression was waiting ahead as a logical reaction to the past prosperity. It may be more accurate to reverse this statement: The gloomy outlook of the bourgeoisie was responsible for the production of these insipid, sentimental movies. Just the same, the Shōchiku's policy proved very wise—as far as money was concerned—and the company has ever since been one of the big two in the Japanese film industry, together with the Nikkatsu. Furthermore, recently the Nikkatsu itself has been placed financially in a directly subordinate position, and the Shōchiku has become the dominant film trust of Japan. One factor that contributed to this rapid success of the Shōchiku is the fact that it was the first to employ regular actresses, abandoning the unnatural custom of having men assume female rôles on the screen—a traditional *Kabuki* custom known as *Oyama*. The appearance of actresses was greeted with overwhelming approval, and Miss Sumiko Kurishima, the first star, was thus introduced.

Even at this time when the Japanese screen had made considerable progress and was developing into a cinematic pattern, the relations between the stage and the screen were inseparable. As already noted, the Japanese screen had since its earliest infancy been influenced by the *Kabuki* drama and a popular dramatic school known as Shimpa (or New School) more strongly than by any other. The *Kabuki*, as is well-known, is a historical drama—to the theatre-goers of to-day, anyway—which had been born and developed in the feudalistic system of the Yedo period, and the Shimpa or New School, a popular “contemporary” drama, was a darling child of the Meiji bourgeoisie. The form and ideology of these two dramas have survived to this day, more or less, as the two essential characteristics of Japanese films. In addition, a new progressive dramatic movement known as Shingeki or New Theatre was started under the influence of modern European drama. And this movement was not without its effects upon the film directly or indirectly. The works of Tolstoy, Gorky, Hauptmann, Schmidtbonn and other European authors were adapted to the screen. And this is worthy of note as a direct effect of the New Theatre movement upon the Japanese cinema.

The Great Earthquake which worked such tremendous destruction in September 1923 ruined much of the industry as well as other industries, throwing it for a time into a veritable state of chaos.

III. *The Perfection of Silent Films (1923-1931)*

Both the Nikkatsu and Shōchiku were prostrated by a stroke into incapacity of production; all studios in Tokyo were demolished, and were replaced by new ones in

Kyoto. The Shōchiku, by restoring the Kamata Studio in Tokyo in the following year, began producing in both cities, which turned out respectively *gendai-geki* or contemporary plays and *jidai-geki* or historical plays. But the Nikkatsu was active only in Kyoto for more than ten years, until 1934. In this manner, the centre of the film industry was shifted to Kyoto. Not only the big two, but new and smaller productions and corporations concentrated their forces in Kyoto and vicinity.

The change brought about by the Great Earthquake was not merely a geographical one. The Great Earthquake of 1923 was the cause of a most essential revolution in the Japanese screen. In a word, it put an instantaneous end to the older, unnaturally "theatrical" motion picture art which had been in a gradual course of decline. It was by this single but mighty stroke of the earthquake that cinemas as "canned plays", as described in the first chapter, and the *Kabuki*-style *Oyama* or men assuming female rôles, as described in the second chapter, were completely wiped out of the picture. These disappeared together with the studios in Tokyo.

But a more important effect of the earthquake was its psychological imprint engraved deep in the mental outlook of the entire Japanese population in every social status. The earthquake was the climax, an enormous panic in addition to the depression which had been a heavy enough burden on the people. The spirit of the Japanese was keenly hurt by this great shock and the subsequent hardships. And though there was felt, on the one hand, a reactionary vigour inspired by the noble end of restoring the city of Tokyo and Japan in general, the pessimism shared by the majority, on the other, was sure to lead to a decadent nihilistic outlook or else to a positive criticism of the nature and system of the society in which they lived—Marxism. These two tendencies are clearly manifest in the activities of the films of that time.

No doubt the majority of the films were cheap, sentimental works inherited from the earlier years, or else adaptations from newspaper serial novels by popular writers represented chiefly by Kan Kikuchi. But even among these, there were some good pictures. The Japanese were now gaining mastery over the art of film production. A significant contribution to this progress was, of course, made by the frequent and abundant importation of American and European films which proved to be excellent examples. Up to that time even the most progressive men of the film circles were thinking in terms of a *photoplay* or *dramatic* films, an art with a *dramatic* form though not a *theatre* art. But now for the first time they came to feel the possibility of an art that is not a photoplay but a cinema, so to speak, independent of the stage and dramatic form.

This conception was brought forward to the Japanese producers by the many translations of the advanced film theories of Europe, but, more than that, by the practical examples in the works of D.W. Griffith, Charlie Chaplin, Abel Gance, F.W. Murnau

and others.

At the same time a series of excellent pictures was produced by men like Minoru Murata, Kiyohiko Ushiwara, Kenji Mizoguchi, Yasujirō Shimazu, Teinosuké Kinugasa. Especially Murata and Kinugasa accomplished some most outstanding pieces of works. "Seisaku no Tsuma" (Seisaku's Wife, Nikkatsu, 1924), "Machi no Tejinashi" (A Street Juggler, Nikkatsu, 1925), and "Kaijin" (Ashes, Nikkatsu, 1929) by Murata, "Kurutta Ippeiji" (An Insane Page, 1926) and "Jūjiro" (Crossroads, 1928) by Kinugasa were all splendid works that represented the positive aspect of the Japanese screen art of that time. The works of these men plainly reflected the influences of European films, but not in the same way as instanced by the photoplay movement of the preceding period championed by men like Osanai, in which it appeared as if their concern was to turn the Japanese screen into a European offshoot by straight imitation. In the works of Murata, Kinugasa and others, Western elements are utilized as fitting and necessary pattern for giving cinematic expressions to the life and psychology of the Japanese people. It may be recalled, of course, that Japanese life and psychology themselves had been greatly westernized by that time.

We have observed that in the screen art of Japan there have long been two genres—*Gendai-geki* (contemporary) and *Jidai-geki* (historical) as the two fundamentally different types. This classification is not based merely on the rather incidental chronological difference in the subject-matter, that is, one dealing with the past and the other the present. It is based on the fact that these two categories are conceived within two entirely opposing systems, have quite different forms of expression, and two distinct psychoideologies. What has been referred to as a kind of international trait of the films of this particular period applies mainly to the *Gendai-geki* pieces, whereas the *Jidai-geki* was developing within its peculiarly Japanese pattern. It started from the *Kabuki*, or more strictly, from a cheap and disreputable imitation of it, and developed as a burlesque *Katsu-geki* (combat scenes) mainly for the amusement of children. But it was met with great acclamation by the lower stratum of movie fans, and the actors who took the rôles of heroes of the *Kabuki* stage or of "story-books" were greeted with the heartiest of applause, among whom Onoyé-Matsunosuké became the greatest star of the screen in those early days. The popularity of the *Jidai-geki* may be compared with that of the American comic "shorts", "Westerns" and now old-fashioned serials. Its subject was stupid and quite worthless, and yet with the maximum use of the tricks peculiar to the screen, rather childish thrills and speedy tempo, it turned out to be an abnormal but popularly appealing show, thus proving a pioneer of purely cinematic expression by means of extremely simple and incredible resources.

But the low-class historical photoplay gradually improved together with the advancement of Japanese screen art and the level of movie spectators. The absurd and grotesque

Katsu-geki which had been championed by Onoyé-Matsunosuké quickly went out of fashion, to be replaced by a new type called *Ken-geki* (sword plays), which dealt with the strifes and bloodsheds of a sanguinary knighthood in an heroic and thrilling way. The new art not only fitted in perfectly with the feudalistic sentiment still left in the hearts of the people, but was actually possessed of purely visible charms as a dynamic spectacle.

It rapidly brought the masses under its spell. The Japanese screen from 1924 to 1927 was almost entirely monopolized by *Ken-geki* films, producing such great stars of fencing scenes as Tsumasaburō Bandō, Denjirō Ōkōchi, etc. One important point to be noted here is that, while the *Ken-geki* was fundamentally a product of the feudalistic psychology of previous ages, it was no less a reflection of the psychology of the bourgeoisie pressed hard by post-earthquake despair and scepticism, and was strongly characterized by what might be defined as sentimental nihilism. “Orochi” (A Monmouth Serpent, 1925) and “Maboroshi” (A Phantom, 1925) in both of which Tsumasaburō Bandō starred, “Chūji Tabi Nikki” (The Travel-Diary of Chūji, in three parts, 1927) directed by Taisuké Itō, “Rōnin-Gai” (Vagabond Samurai Quarters, 1928) and “Kubi no Za” (A Seat for Beheading, 1929) both directed by Masahiro Makino—all these were typical works of the new art. While depending upon the historical past for their stories, they were all unfeignedly expressions of a most modern psychological type. (Of course in the background there was a great multitude of empty, inferior *Ken-geki* films that had nothing to offer but savage scenes of fighting and bloodshed.) In all these representative photoplays there was evident a revolt against the sufferings of life, a burning hatred of social evils. But those who revolted and hated simply clamoured in despair, not knowing exactly against what their anger should be directed. They revolted in blind despair until they sank in the depths of nihilism. In this tragedy, however, there was felt a pulse of the life that was to come.

The life that came next to the Japanese screen was a leftist movement. As already explained, the post-earthquake depression brought a sudden menace to the life of the masses, leaving them at the mercy of poverty and unemployment. The proletariat and petit bourgeois were awakened for the first time to a Marxist class-conscience. Communism as a political and social practice broke out and was fast gaining influence. A proletarian culture or proletarian art was conceived and developed among the progressive intelligentsia and was taking deep root among the masses. Proletarian literature came to occupy a dominant position even in bourgeois journalism, and the leftist theatre, depending on that large class which consisted of labourers and petit bourgeois, proved even a big business success. This tendency, naturally enough, led to the birth of a new screen genre of leftist films, popularly known as “tendency films” or “ideological films”. All these were produced at capitalist studios purely as money-making commodities. The whole enterprise was a timely speculation for the capitalist executives of the film industry.

Naturally, they were not truly proletarian works. But the individual picture represented the position of the labour class with its extremely radical claims, and accused the capitalist society of its many evils and injustices. For, whatever the motive of the producers, the artist—whether scenario-writer or director—himself had been affected by the current thought and subscribed to radical views.

In this fashion was born that extremely dualistic genre of tendency films—capitalist-leftist photoplays. “Ikeru-Ningyō” (A Living Doll, 1929) directed by Tomu Uchida, “Tokai Kōkyōgaku” (Urban Symphony, 1929) by Kenji Mizoguchi, “Nani ga Kanojo o Sō Sasetaka” (What Made Her Do It?, 1930) by Shigé Suzuki, were all based on novels and plays of proletarian writers and proved tremendously successful. These were all “contemporary” plays, but even among the “historical” movies there were some which, camouflaged in historical appearances, depicted most realistic class struggles, as for example, “Zanjin Zamba Ken” (A Sword that Kills Men and Horses, 1929) directed by Taisuké Itō, “Kasahari Kempō” (Vagabond Samurai, 1929) by Kichirō Tsuji, and “Reimei Izen” (Before Dawn, 1931) by Teinosuké Kinugasa. It was only too natural that finis was written to their short chapter. Censorship in a capitalist society did not remain long oblivious of its duty. Many tendency films were “cut” badly or totally banned. The cinema industrialists immediately stopped the production of this kind, and the leftist tendency pictures completely disappeared. As a reaction to the radical movement, popularity was to be monopolized by the so-called “nonsense” stuff and erotic or romantic pictures. But conscientious artists did not wish to go with the stream, leaving untouched the real problems of their society. Some of them took the alternative of depicting in a very real way the miserable petit bourgeois outlook of the unemployed and wage-slaves euphemistically called salary-man. Others chose to handle serious social problems into satirical comedies. The former group is represented by Yasujirō Ozu who directed “Tokyo no Gasshō” (The Chorus of Tokyo, 1931) and “Umareté wa Mita Keredo” (Born as I Was, 1932); the latter by Tomu Uchida, the director of “Adauchi Senshu” (The Champion of Revenge, 1931) and Mansaku Itami who directed “Kokushi Musō” (The Unrivalled Hero, 1932).

The age of silent films in the history of Japanese screen art was thus coming to an end. Only one thing more in conclusion, and that is the important influence of Soviet movies upon the Japanese that came almost simultaneously with the birth of the tendency pictures. On account of strict censorship only a very few films found their way into Japan. But those few excellent works, such as “Storm over Asia”, “General Line” and “Turksib” made a tremendously deep impresson upon interested people in Japan. The influence of Soviet screen art was not limited to its actual productions. For in the field of theories, the theory on montage held by Pudowkin, Eisenstein, etc., was the most helpful theory for the Japanese film-drama of that day.

IV. *The Age of Talkies* (1931-1936)

In 1926 a new century was introduced at the Warner Theatre in New York City, and the whole world was to accept it as an epoch-making event. The film found its tongue. The curtain fell on the scene of silent pictures, and the new scene was opening up for talkies.

It took three long years, however, for the sound film to cross the Pacific Ocean. It made its debut in May, 1929, in the form of a few reels of Fox-Movietone. The people welcomed this miracle with greatest enthusiasm. By 1930 nearly all the imported films to be publicly shown in this country were sound films. European and American revues, musical shows and war stories—all sound—cast an immediate spell over the movie fans of Japan. And silent pictures gradually came to be regarded as no longer worthy of the name of cinema. The Japanese film, too, had to find its tongue so that theatres might not be all empty.

After unsatisfactory attempts such as “Furusato” (The Nativeland, Nikkatsu, 1930) and “Komoriuta” (Lullaby, Shinkō, 1930), the Shōchiku succeeded in producing the country’s first creditable sound film in 1931, and that was “Madamu to Nyōbō” (Neighbour’s Wife and My Wife). It was a petit-bourgeois comedy directed by young Heinosuké Goshō, but proved such a big hit that the most conservative film industrialists were awakened to the destined future of the Japanese sound film. Though rather late in starting, the Nikkatsu, the great rival of Shōchiku, began to take it seriously. It was the following year, 1932, however, that truly ushered in an age of talkies, for in that year were produced some really good works: “Haru to Musumé” (Spring and the Maiden, Nikkatsu) directed by Tomotaka Tasaka, “Tabi wa Aozora” (A Journey under a Blue Sky, Nikkatsu) by Kō Inagaki, “Arashi no Naka no Shojo” (A Maiden in the Storm, Shōchiku) by Yasujirō Shimazu, and “Chūshingura” (The Vendetta of the Forty-Seven Rōnin, Shōchiku) by Teinosuké Kinugasa. Especially Yasujirō Shimazu’s “Arashi no Naka no Shojo” won great popularity by its excellence of realistic representation, and Teinosuké Kinugasa’s “Chūshingura” was loudly acclaimed for its superior technique of “talkie” montage.

Thus the first step was taken in the development of sound films. But before the second step could be taken, there was to be overcome a great difficulty, which had to do with technical problems, on the one hand, and on the other, financial. The former was the question of patents in connection with the taking and showing of the sound film. The two American companies that possess talkie patents, Western Electric and R. C. A., did not wait long to present their excellent patents to the film market in Japan. The Nikkatsu joined forces with Western Electric, and the J.O. Studio (of whose founding mention will be made later) adopted the R.C.A. system, each starting active

production of sound films. In addition, some Japanese technicians invented a few sound systems, of which P.C.L. (Photo Chemical Laboratory or Shashin Kagaku Kenkyū-sho) and Tsuchihashi System (adopted by the Shōchiku) are the outstanding achievements.

Thus the technical obstacle was removed by relying upon various inventions, but in reality, the solving of this question was not as easy a task as one may gather from this statement. It took years and the goal was reached only after many detours. The greatest difficulty in this long process of solving the technical hindrances was the lack of sufficient capital. It must be obvious from foregoing statements that the Japanese film industry had been begun under more or less private managements of limited capital. It is true that industry had made rapid advancement but it had not gone beyond the stage of small-capital enterprise. The necessity for increasing the capital that inevitably accompanied the coming of a talkie age was a long stride, and naturally enough meant a great deal of sacrifice and risk. Furthermore, as has already been explained, from 1930 to 1932 Japanese industry was being menaced by a succession of general economic panics; many independent smaller productions collapsed; second-rate studios were closed everywhere; non-payment and reduction of salary caused frequent strikes. The Teikiné, a comparatively large company, was unable to tide itself over the panic and went bankrupt. And the Shinkō-Kinema was founded, as a deputy company in order to liquidate the fallen Teikiné. The appearance of the talkies at this very juncture meant a more serious risk to the film industrilists, and it enhanced the marked tendency toward the decline of small capitals and the organization of powerful trusts to liquidate and annex small concerns. As was true both in America and in European countries, the film was to combine forces with big money through talkies. And in this fashion a step was taken toward a larger enterprise in a capitalistic system. The sound film not only supplied sound to the film, but played a very important part in transforming the very organization of the film industry.

Let us see what changes were brought about in the world of movies by this crisis and as the result of the final overcoming of the risk. The most signal outcome was the enormous growth of the Shōchiku trust. Taking advantage of the confusion and business slackness of the Nikkatsu caused by the incompetence and shady dealings of its directors, the Shōchiku gained tremendous ground, incorporating the already mentioned Shinkō-Kinema and other smaller productions, proving literally the supreme master in the screen and stage circles of Japan. It looked as though the Shōchiku trust might completely monopolize the Japanese screen, but it missed the prize within its grasp. The tendency towards large accumulated capitals invited powerful financiers and capitalists in other industries into the arena of film industry, and now that the film has been proved an object for secure and profitable investment, a few new enterprises rose in succession each with a solid financial background, to finally dispute the prerogative of the Shōchiku trust. The P.C.L. with its P.C.L. sound system, was organized in 1933, financed by some

brewers and publishers. Simultaneously, the J.O. Studio was founded on the investment of a big foreign-trader. Casting in their lot with the Tōhō, a system directed by the great financier Mr. Ichizō Kobayashi with his direct background of an enormous plutocracy, the J.O. Studio and P.C.L. have taken their position in the arena of film industry and are invading Shōchiku's domain.

The film industry of present day Japan is in the lists of rivalry between the two powerful trusts, Shōchiku and Tōhō, and their competition this year will be keener than ever. The Nikkatsu, a giant in the years past, has been reduced to inactivity, and in spite of its many attempts at reformation, such as the bringing back of the *Gendai-geki* section to Tokyo (Tamagawa) after many post-earthquake years in Kyoto, its business has not improved; able directors and actors have left the company in rapid succession, some of whom organizing smaller productions such as the "Dai-ichi Eiga" which, after all, came to terms with the Shōchiku; the Dai-ichi Eiga itself went bankrupt in 1936. In this wise, the Nikkatsu has been reduced to a far inferior position to the Shōchiku, and since 1936 it has been under direct control of the latter as merely a member of its vast trust.

So far we have discussed only the technical and financial problems of the birth and growth of the Japanese sound film. But these very disintegrations and reorganizations have supplied necessary energies for the future development of Japanese talkies. Around 1934-35, the leading screen artists of the silent film age proved equally able in the new age of the sound film; Yasujirō Shimazu, Mikio Narusé, Mansaku Itami, Sadao Yamanaka, Heinosuké Gosho, and others produced superior works. Shimazu's "Tonari no Yaye-chan" (Our Neighbour Yaye-chan, Shōchiku, 1934), "Sono-yo no Onna" (The Woman of that Night, Shōchiku, 1934), Narusé's "Tsuma yo Bara no Yōni" (Be like a Rose, my Wife, P.C.L., 1935), Itami's "Chūji Uridasu" (Chūji Makes a Name, Shinkō, 1935), Yamanaka's "Machi no Irezumi-mono" (The Tattooed Man of the Street, Nikkatsu, 1935)—all these may not be regarded as highest achievements either in theme or form, but were possessed of a certain freshness of impression and caused varied reactions amongst the upper classes of cinema-goers.

The artistic advancement of the film is always relative to and inseparable from the enhancement of the appreciative ability of the audience. Since the appearance of talkies, the quality of our movie-fans has been improved rapidly, and fairly artistic demands are being made of the screen. That class of people who appointed themselves as the intelligentsia of the country, took in only the first-rate works of imported films, and were inclined to look askance at native products as unworthy of attention. But with the coming of talkies some really excellent works were produced, as mentioned before, and the self-owned intellectuals themselves came to take immediate interest in Japanese films and now the most élite of intellectual audiences have become fans of the Japanese screen.

This, in turn, helped to raise the intellectual and artistic level of Japanese film art, and again, to please and attract intellectual cinema-fans. By this reciprocal action, the Japanese film has been able to go a long way during the past two or three years.

A very important factor in this connecting is the great help rendered to the screen by Japanese literature. The majority of superior films of recent years have been inspired by literary masterpieces. Of course even in previous years there had been many films called "literary", but they were merely works of cinematization of cheap popular fictions in nearly all cases, and the products themselves were extremely vulgar. But now, not only intellectual and artistic works of leading authors were used as originals, but in the process of their cinematization a most conscientious consideration was given, and some films were so excellently finished that their artistic value was just as high as that of the original literary works. "Ikitoshi Ikerumono" (All Living Things, Shōchiku, 1934) directed by Heinosuké Gosho, "Okoto to Sasuké" (Okoto and Sasuké, Shōchiku, 1935) and "Kazoku Kaigi" (The Family Conference, Shōchiku, 1936) by Yasujirō Shimazu, "Jinsei Gekijō" (Theatre of Life, Nikkatsu, 1936), "Akanishi Kakita" (Nikkatsu, 1936) by Mansaku Itami, "Ani Imōto" (Brother and Sister, P.C.L., 1936) by Sotoji Kimura,—all these are screen versions respectively of the representative pieces of contemporary Japanese literature by Yūzō Yamamoto, Jun-ichirō Tanizaki, Riichi Yokomitsu, Shirō Ozaki, Naoya Shiga, Saisei Murō, and they each have attained a very high artistic finish. Side by side with these, original screen plays—not adapted from literary works—made considerable progress. The year 1936 produced some truly worthwhile works in this group, which describe the gloomy, depressing, real life of the humdrum middle-class and proletariat, and their sturdy realism sufficiently warrants a future possibility for Japanese screen art. They are: "Hitori-Musuko" (The Only Son, Shōchiku, 1936), screen play by Yasujirō Ozu and directed by himself, and particularly, "Naniwa Erejii" (Naniwa Elegy, Daiichi Eiga, 1936) and "Gion no Kyōdai" (Sisters of Gion, Daiichi Eiga, 1936) screen plays by Kenji Mizoguchi and also directed by himself.

In the history of Japanese screen art, 1936 may be regarded as having been the richest in its artistic harvest and the highest in importance. As we have observed, the degree of artistic advancement and the tempo of progress have been steadily increasing through the few dozen years of the short history of the Japanese film, and we may not be guilty of too great an optimism if we predict its attaining to the level of highest international standards in the very near future.

Characteristics of the Japanese Cinema

By Seiitiro Katumoto

1

It is highly lyrical. Sometimes it is also sentimental. Needless to say, it is preoccupied with the affairs of the adult world. Yet it is none the less a fact that it is somewhat akin to the "*Shōjo Kageki*"—the Japanese revue performed entirely by young girls including the impersonation of male characters. Flowering plants swaying in the wind—such, in fine, is its ultimate effect. And it is precisely this effect which is inordinately appreciated, alike by film producers and by theatre-goers. The live and lovely flowers on the screen do not give the kind of performance which attempts to depict the inner life through facial or other physical means with frankness and an absolute scrupulousness to the last detail. Their mental state, on the contrary, is forcibly concealed in the depths of their being, thus rendering it invisible, incomprehensible. Even their bodies are hidden as much as possible behind their *kimono*.

To be sure, one would not be justified in saying that the actors themselves do not aim at expressions which reflect a distinct inner quality. But their intentions, however well-meant, are inevitably obscured before one realizes it by that great and unseen power, the traditional taste. Very often the principal characters in the scenes of a film play are simply shown standing with a sad look on their faces, or sitting down in an expressionless fashion. In such instances, the film directors strive to suggest to the audience the thoughts and feelings back of the statuesque poses by providing a background of a running brook in spring, of rolling summer clouds, or of falling autumn leaves. From these suggestions Japanese audiences must instantly grasp the whole concrete development of the joys, the sorrows, the intricate thoughts of the characters. It is as though the film directors of Japan repose an absolute faith in the power of suggestion contained in such accessory views.

The attitude of these film directors is something like the mental position assumed by Japanese poets of the *tanka* and *haiku* schools since ancient times. Not all of them, of course, are conscious of the notion that their own particular art might have a close connection with the traditional poetry of this country. They evidently believe that they are striding youthfully along the path of modern art. Judged dispassionately and objectively, however, there is a surprisingly good deal of the ancient Japanese poet in them, their modern appearance to the contrary notwithstanding.

Besides, a suggestion can after all do no more than suggest. What the suggestive method can impart is not the concrete view of mental and physical reaction, but merely

a certain vague, spiritual shading, or an indication of a spiritual course. The characters of the film world of Japan, instead of being a species of animal life, are somewhat similar to a species of plant life. Through a magic alchemy compounded of a very delicate lyrical sense and taste with respect to Nature, the whole range of the animal and human existence has been transformed into a realm of plants. The present state of the Japanese cinema thus consists in the creation of a lyrical world in which everything that smacks of the human being has been obliterated.

2

The contemporary arts of Japan are for the most part closely linked with those of Europe and America. But among these the Japanese cinema—together with the *Shingeki* (New Theatre school)—though it may show outward signs of a close connection, is nevertheless far apart in so far as substance is concerned. In the field of music and painting, a great many Europeans were engaged by our government during the Meiji era to teach these arts to the people of this country, while a countless number of our own painters and musicians have studied in Europe and America. In literature too we have maintained a direct and intimate relationship with the European and American world of letters, and our litterateurs have been able to acquaint themselves with the works of Western authors even though they remained at home. But no actor or stage director of the modern play of the West has ever been engaged here; nor has there been any instance wherein our own actors and technical stage directors have gone abroad to acquire a first-hand knowledge of such plays in a first-class theatre and returned with some basic techniques along this line. The movement of the modern play in Japan has thus been developed entirely under the leadership of men of letters, or with the aid of knowledge derived from literature.

When Ibsen's plays were first presented in Japan, it was our literary scholars who did the coaching and a troupe of established *Kabuki* actors that performed them. Though the dramas that were translated into Japanese were obviously modern plays of western Europe, the actual nature of the performance itself—particularly the actor's expressions, articulation, and histrionics,—bore hardly any marks of similarity to, was in fact different from, that of western Europe. This condition still prevails today. No first-rate actor of Europe or America has yet appeared on the Japanese stage. Nor for that matter has the generality of Japanese theatre-goers witnessed a real Western play, especially the realistic technique of the modern play.

These historical circumstances have also affected the Japanese cinema of today. Our film directors and actors have, of course, seen American and European pictures here in Japan and been influenced by them. They have even employed certain effects that outwardly appear to be similar to those of foreign films. Nevertheless, the tradition

back of the technique that has been followed in this country and, accordingly, the innermost artistic sense, are entirely at variance with those of Europe and America. This difference is clearly revealed everywhere in the general run of pictures produced in Japan. The lyrical and suggestive methods, for instance, to which I referred in the foregoing paragraphs, have risen from this difference. Hence the Japanese cinema cannot be said to come under the tradition of dramatic technique peculiar to the modern play of the West.

3

But in saying this I am not contending, by implication, that the present acting technique of the Japanese cinema has sprung from the tradition of the *Kabuki* play. There is a group of film plays called "*Magemono*" or "*Jidai-geki*" whose subject matter, like that of the *Kabuki*, is concerned wholly with the feudal era. But even this type of film, not to speak of Japanese cinemas as a whole, boasts a technique which is essentially at odds with that of the *Kabuki*. In contrast with the graphic nature of the *Kabuki* performance, the salient characteristic of the Japanese film play lies in the fact that it is developed entirely in accordance with the time method peculiar to the literary form of story-telling. The present technique of the Japanese film actors represents, in a word, the perfection of the lyrical type of realism in conformity with this characteristic. During the feudal era of this country, not merely the *Kabuki*, but such story-telling performances as the "*Kōdan*" and the "*Rakugo*" which were opposed to it, reached a very advanced state of development. They are directly linked with the popular novels of today, not to mention the group known as "literature of the mass" which deals exclusively with subjects pertaining to the feudal era. Even the other group which concerns itself with contemporary subjects attracts its readers by means of the old-fashioned story-telling art. The people who formerly patronized the "*Kōdan*" and "*Rakugo*" show-houses, today read these popular novels and see Japanese movies. Accordingly, the Japanese cinema is no other than a means which provides visual images to the story-telling performances of the feudal age and the popular novels of today. A continuity of illustrations, as it were, that revolve on an axis consisting of a typical narrative tale—such is the essential nature of the Japanese cinema today.

Obviously the constructive method of the Japanese cinema which has pursued this narrative medium, is a somewhat different thing from the so-called "pure movie constructive sense", such as is employed by American and European directors and which is considerably removed from the literary narrative method. Whether or not the difference between the two can be explained away with the simple statement that the American and European schools constitute an advanced step in the making of film plays, and that the Japanese school is a step behind the times, is a moot question indeed. The

dual aspect of the Japanese cinema, namely, that on the one hand it has as its central factor the constructive method as above indicated, and that, on the other hand, it is conceived along lyrical and suggestive lines, is fostered by the principle of reciprocal causality. Moreover, they are both characteristics which cling tenaciously to the core of the film plays of this country, and whether our directors will in future attempt to elevate the quality of their pictures by cutting loose from these fetters, or whether they will strive all the more to develop these features and attain a higher level in this direction—this, indeed, is a serious problem which is pregnant with interest.

4

I shall now attempt to demonstrate the points described in the foregoing by referring to Dr. Arnold Fanck's picture "The New Earth" which was recently shown in Japan. When we compare the Japanese and German versions of the same production, we find that the former, in the filming of which a Japanese director participated, displays far more extended moments of a lyrical nature. Again, the Japanese leading lady in both versions does not openly express herself in a realistic fashion, limiting her acting to the less effective, suggestive method. Moreover, in view of the fact that the subject is laid in Japan, we can particularly observe from the German version that Dr. Fanck's creative attitude, when compared to the general run of Japanese cinemas, goes far beyond providing some sort of animated illustrations to a literary narrative; that it is a good deal more constructive in a positive way, namely, that it strives to bring together one thing and another from the Japanese cultural and geographic phenomena and proceeds with the finished workmanship of the bricklayer to build a magnificent air-castle. Such a constructive attitude, however, has been regarded rather as a weakness by the film directors of this country.

Of course, it is not my intention here to name Dr. Fanck's production as an example of a successful, artistic creation. For it gives the impression, especially to the Japanese people, of being rather a flimsy piece of work. This is due to the fact that Dr. Fanck's view of Japan is not quite so penetratingly realistic as to take in all the actualities of her social order, and consequently his film play has not been built upon a firm foundation of objectivity. His is merely the imaginative work of a foreigner, and it was inevitable that the Japanese people should become aware of its lack of reality. Herein lies the question of constructive reality in art. However, I am not concerned with the adduction or criticism of such questions in this article. The point which I wanted to stress here is simply that the appearance of Dr. Fanck's picture has been the cause for a good deal of reflection of an objective nature concerning the un-constructive attitude displayed in the generality of Japanese film plays.

Reviews of the Best Pictures in 1936

JINSEI GEKIJŌ (The Theatre of Life)

A Nikkatsu Production

"The Theatre of Life" possesses certain features which deserve consideration from two angles. Needless to say, this is with particular reference to Japanese motion pictures. In the first place, up to now there has been practically no such a thing in Japanese film plays as a hero with the stamp of character. There have been a variety of rôles which called for types, but rarely one which steadily developed into a character that stood out as a human being. To be sure, we have had a few screen plays that—overlooking such deficiencies which result from poor equipment and machinery—may be called technically excellent. But a production that has succeeded in giving us as good a characterization as this one is a rare thing indeed. It is impossible, however, to conceive such a character without the background of a period which enables him to develop his individuality. The hero of this film play lived in the Meiji era. The Meiji era was free from the dark shadows that hover over present-day Japan. It was an era wherein it was really possible for a young man from the country with a lofty ambition to go forth to the capital, and with the sole support of a poor family to study at the university, to be imbued with righteousness, or perhaps to suffer the pangs of love. Such a dramatic setting constitutes one of the reasons for the success of this motion picture. No doubt the Japanese people of today have discovered here a representative type of themselves and found a certain satisfaction in it. The father of the hero tells him to master the *naniwabushi*—the art of reciting dramatic pieces in song and dialogue—even if it were necessary that he neglect his studies; but fathers today do not say such a thing. Student movements pertaining to political affairs, too, have not been possible except in that era. Thus, the portrayal of the manners and customs of the Meiji era constitutes one of the fascinating features of this picture. Like the young hero of this story, the director, Tomu Uchida, has developed it with an ambitious will and determination.

In the second place, in so far as the commercial end of it is concerned, this motion picture, having been taken from the novel by Shirō Ozaki, was not expected to prove a financial success; but contrary to the fears entertained, it produced gratifying results. The filming of highbrow novels became a fashion in 1936—a phenomenon of Japanese motion picture production in that year—and the success of this screen play was

the cause of it.

The principal rôle is played by Isamu Kosugi, the leading man of Dr. Fanck's "The New Earth", who gives a splendid performance as a character actor.

TADASI IIZIMA

KAZOKU KAIGI (Family Conference)

A Shōchiku Production

The author of "Family Conference", Riichi Yokomitsu, is one of the most distinguished novelists of contemporary Japan. His works thus far have become famous on the strength of their microscopic psychological delineations. Lately, however, he has directed his efforts toward the novelization of social phenomena. "Family Conference" was published serially in the *Tokyo Nichi Nichi* and the *Osaka Mainichi*, the two most popular newspapers of Tokyo and Osaka respectively. By far the most interesting portions of this work consist of the description of the stock markets of Tokyo and Osaka, of the families of stock brokers who take an active part in this commercial sphere of society, and of the sort of position both Tokyo and Osaka occupy in the financial world of Japan.

The case of a young stock broker of Tokyo who falls in love with the daughter of an Osaka broker constitutes the basis of the above-mentioned features. The dramatic background of the story, wherein Tokyo is defeated by the real financial power of Osaka, is shown here to exercise its sway over no less than the psychology of love itself.

The director of the film play, Yasujirō Shimazu, is a technician who has been singularly blessed with an aptitude for craftsmanship. He has succeeded, in the main, in fulfilling the aims of Yokomitsu's novel, but ideological interpretations are somewhat deficient in the film version, so that the real power of financial Osaka is not nearly so convincingly revealed as in the original story. In contradistinction to this, the atmosphere of life in the capitalistic society of Tokyo and Osaka is fairly well exhibited. Such an aspect of life is a comparatively new thing in Japanese films.

One of the most interesting features of this motion picture is the attitude of a young girl of Osaka, a city which lags behind Tokyo in cultural matters, but whose financial superiority enables her to enjoy life courageously. On the other hand, a gentle woman who represents the old, traditional spirit of Osaka is also shown.

In so far as the principal actors are concerned, Sanaé Takasugi, who is cast as a "modern" girl of Osaka, gives a more noteworthy performance than Shin Saburi, who plays the rôle of the young man of Tokyo.

TADASI IIZIMA

NANIWA ELEGY

A Shōchiku Production

Works in Japanese literature that base their subject matter on the city of Osaka have increased in recent years. This is an interesting phenomenon when one considers the fact that in years past there were more novels that chose Tokyo as the subject of their theme, due to its having been the centre of progress in Japan since the advent of the Meiji regime.

Osaka* has an urban tradition of more than a thousand years. It is true that, compared with Tokyo of the years from the Tokugawa era onward, Osaka possesses something far more significant with respect to Japanese culture. To this extent, therefore, a story laid in Osaka arouses a deeper interest.

And it is to the contemporary life of this deeply interesting city that the director of this screen play, Kenji Mizoguchi, whose forte lies in creating the atmosphere of the Meiji era, has applied the measure of his talents. In his previous productions, Mizoguchi proved, for the most part, to be a poet who had built up an atmosphere out of the emotions of an age. But in "Naniwa Elegy" he has shown himself to be first of all a realist, rather than a poet. This is because, to begin with, there are stern realities of life in Osaka which do not permit him merely to exercise his capacities as a poet. Osaka is not a city that is conducive to the creation of ideas, but a city that is given to action. What is more, action here is dominated by the purely commercial tradition of its inhabitants.

The heroine of "Naniwa Elegy" is the daughter of an impoverished family that makes its living in this city of traditionally blind action. She strives to lead a self-assertive life, and is in the end wounded, as it were, by the claws of the great beastlike city. Mizoguchi, the director, instead of giving us a sentimental dramatization of the life of the individual, has shown, as an actuality, the position of a young girl vis-a-vis the mighty power of mass humanity which is controlled entirely by instinct. Motion pictures up to now have been pampered and spoiled by worthless sentimentalism. Mizoguchi has done a great service if merely in casting off this pet indulgence. We say this for the reason that patrons of the movie theatre who view this film play are affected by and reflect upon an emotion which is more significant than forced sentimentalism.

Isuzu Yamada is cast in the rôle of the heroine who becomes the city's victim.

TADASI IIZIMA

* Osaka was called Naniwa in olden times, hence the title of this picture.

TŌCHŪKEN KUMOEMON

A P. C. L. Production

The hero of this motion picture, Tōchūken Kumoemon, is an artiste of the *rōkyoku*, also called *naniwa-bushi*, a popular entertainment which has been performed in Japan since the Meiji Era. This performance consists of a recital by the entertainer, before a group of people, of tales having to do with such themes as Bushidō, loyalty, filial piety, and self-sacrifice; and its *piece de resistance* is the singing accompaniment that occurs between passages in the story's recital. Tōchūken Kumoemon is a character who actually lived. He was the daring, independent sort who refused to submit to men of power or influence. He was a man who raised the standards of the *rōkyoku*, which had theretofore been considered as a vulgar type of entertainment, and strove to invest it with a spirit, a soul. Whether or not he succeeded in elevating it to the realm of art, however, is another question.

"Tōchūken Kumoemon" is the film version of Seika Mayama's dramatic work. Its adaptation to the screen and its direction were undertaken by young Mikio Narusé, who is being watched as a new talent in filmdom. Narusé excels in work of an emotional character, is well known for the delicate yet facile quality of his literary style; and in "Tōchūken Kumoemon" he has grappled with the mighty spirit of the dramatist Mayama. It was a plunge from emotion to a stalwart theme. But for the most part the splendid aims of Narusé have not been fulfilled, though one notes evidences of his strenuous efforts in the resultant work.

The screen version deals with that side of Tōchūken Kumoemon's life which shows him ignoring the men and women of his immediate circle out of the desire to pursue his own wilful inclinations and of his excessive preoccupation with the mastery of his own art, and—more particularly—causing grief to his wife, Otsuma, who had shared his hardships for many years. But though he endeavoured to live for his art alone, he too had the milk of human kindness and suffered alone in the depths of his own heart. And with the final scenes showing him reciting his own *rōkyoku* before his dead wife's coffin and dedicating it to her spirit, the picture comes to an end.

Tōchūken Kumoemon is played by Ryūnosuké Tsukigata, while Otsuma is acted by Chikako Hosokawa. The latter's performance, which shows a deep understanding of her rôle, has been very favourably commented upon. Further, the part of the *geisha* Chidori, who at one time became the object of Tōchūken's infatuation, is taken by Sachiko Chiba.

KISAO UCHIDA

AKANISHI KAKITA

A Nikkatsu Production

Akanishi Kakita is the name of the hero of this motion picture. The screen play was adapted from the short story of Naoya Shiga, one of the best novelists of Japan, by Mansaku Itami, who also directed it.

Considering the age in which the story is laid, this film play comes under the category of what is known as "*Jidai-geki*" (period film); but the director Mansaku Itami, in consequence of his peculiar tastes and view of life, has turned out a motion picture which is far from being a mediocre period film. To be sure, there are several places in the development of the play which suggest a redundant treatment and show that Itami has been hampered by the prolixity of his tastes; but his cynicism and his satirical spirit are characteristics that can be readily perceived even in this motion picture.

The story has been suggested by an *o-ie sōdō* (literally, family strife, and characterized by intrigues and usurpations of Daimyō under the feudal regime), called the *Daté sōdō*, *Daté* being the name of the particular Daimyō involved. The hero is the strange and eccentric Akanishi Kakita who participated in this *o-ie sōdō* as a spy of the faithful retainer; and the episode itself is used as a background. Akanishi wore a shaggy beard; he had moles on his face; he had an extremely unprepossessing countenance; he was a perpetual dyspeptic and used medicinal herbs; and he played *shōgi*, or Japanese chess, as a habitual pastime. The film play shows this queer individual, who moved and had his being in a world of his own, and was generally regarded by the people as a fool, finally discovering the intrigue of the conspirators; and with his seizure of the documentary proof, the plot thickens. He committed an ignominious sort of indiscretion as a pretext for escaping from the mansion of the conspirators' confederate. Urged by his associates, he sent a love letter to Sazanami, a lady-attendant employed at this mansion and the most beautiful woman there. To his amazement, he learned that Sazanami had, as a matter of fact, been secretly in love with him. Thereupon the clumsy and awkward Akanishi fell into a great predicament. But in the end the film play shows how Harada Kai, the leader of the conspirators, finally met his doom; and the story comes to a close with the fulfilment of the strange love between Akanishi and Sazanami.

This motion picture is Chiezō Kataoka's production, and he performs the dual rôle of Akanishi Kakita and Harada Kai. Mineko Mōri is cast as the leading woman, while Shōsaku Sugiyama plays the part of the faithful retainer, Matsumaé Tetsunosuké.

KISAO UCHIDA

A N I I M Ō T O

(Brother and Sister)

A P. C. L. Production

The director of this motion picture, Sotoji Kimura, is still a young man, but the people here are staking their confidence in his talent and efforts and many things are expected of him in the future. "Brother and Sister" is based on a short story by Saisei Muroo, a famous Japanese novelist, and a one-act dramatized version of the same story.

The subject matter of this film play deals with the hatred that conceals the strong affection of a poor young man who lives in the country and of his younger sister for each other. Mon, the sister, had gone to Tokyo several years previously to seek employment as a maid-servant; and there she entered into a love affair with a young college student named Obata and became pregnant. But Obata, who lacked the ability to earn his own livelihood, deserted her in accordance with the wishes of his parents. Betrayed by her first lover and giving birth to a still-born child, Mon left her house and pursued a wretched life. Nevertheless she still loved Obata and retained a tender affection for her father and mother, her elder brother and younger sister. Sometimes, on holidays, she visited her home in the country. Ino, her brother, cherished her more than did anyone else. His love for her was probably greater than the usual sort that characterizes the feelings of brother for sister. He was angered by the fact that this sister who was so dear to him had been ruined by a worthless man and gave vent to his feelings by making her, vicariously, the target of his rage. Possessing as she did an adamant temperment, Mon returned his harsh rebukes with abusive language. Yet, beneath this violent antagonism and surface hatred between the two there reposed a deep and genuine love. And when Mon heard that her brother had severely chastised her former lover Obata, she cried bitterly, showering him with screaming words of resentment: "Who asked you to beat up my man? How dare you strike my man and smear mud on my face!" But for all that she resented her brother's interference in her affair, Mon knew it in her heart that her love for Obata was already a thing of the past.

As a film play, "Brother and Sister" has turned out to be an uneven work. It is none the less a fact that the motion picture public fully recognizes the great efforts put forth by its director, Sotoji Kimura. And the actress Chieko Takehisa, who performs the role of Mon, has exhibited in her characterization of the ruined woman, in her explosive anger, and in her tearful screams the possession of a dynamism which is rare in the motion pictures of Japan. The part of Ino is played by Sadao Maruyama, a veteran of the stage. Special mention should be made of the fact that the score of the musical accompaniment of this picture was written by Viscount Hidemaro Konoé, the foremost orchestra director of Japan.

KISAO UCHIDA

HITORI MUSUKO

(The Only Son)

A Shōchiku Production

The mother worked in a silk factory in a small village in Shinshū, a mountainous region in central Japan. The son Ryōsuké lost his father at a very early age and was brought up under the care of his mother with the meagre resources which she managed to scrape together. When he graduated with honors from a rural elementary school, his mother decided, in accordance with the advice of the instructor who had had charge of him, to send him to a distant town where he could receive his middle school education. For a mother who could barely earn the wherewithals of life with the sweat of her trying, back-breaking toil, this was a prodigious sacrifice in the interest of her son's future success and happiness.

The subsequent ten years and more of a life of fortitude and self-denial aged her prematurely, so that she could no longer continue her work as a factory hand, and was compelled to lead a wretched existence as a janitress in the same factory. Inevitably she had sold her house and property and her farm lands so as to provide the necessary funds for her son's schooling. However, as compensation for all this sacrifice, her son had completed his university education, gone to Tokyo, the capital city, and become a splendid municipal official. So, at least, she mused, and consoled herself, and felt a deep pride in it.

But when she went to Tokyo during a vacation to see for herself what a fine, successful figure he had become, this proud day-dream was instantly shattered. The cold actuality of the situation was that her son was but one of Tokyo's great army of the unemployed, and was barely able to support his wife and child with the little that he earned as a temporary instructor of mathematics at a night school. This was her "only son", to whose success she had looked forward with such high hopes, and for the realization of which she had given the greater part of her life.

The picture comes to a close as the mother, crushed by this disillusionment, returns to her native province and at the backyard of the silk factory ponders anew upon the facts of human life, with a vacant stare and in a mood of sad resignation.

This is the first "talkie" made by Yasujiro Ozu, who directed numerous excellent pictures during the era of the silent film based upon the hardships encountered by obscure people of small means and by the proletarian class, and constitutes the best screen play he has produced. The realistic power of the subject dealt with, however, is weakened by ineffective lyricism and sentimentality.

AKIRA IWASAKI

GION NO KYŌDAI

(Sisters of Gion)

A Daiichi Production

Director Kenji Mizoguchi, who showed in a previous picture, "Naniwa Elegy", how in the modern industrial city of Osaka the daughter of a poor, obscure citizen was swept away by her own ignorance and the sheer irresistible forces of her environment into dens of corruption, has faithfully reproduced here the life and the rapacity of women who ply their trade in Gion—the licensed quarter of old Kyoto—and the grossness and imbecility of lustful men who gather about them.

The sisters Umekichi and Omocha are both young *geisha* of Gion. They are precisely the opposite in character. Umekichi, the elder, is extremely old-fashioned and ignorant, but withal a good woman, generous and friendly. Omocha is an "intellectual" with a middle school education, who has formed her own narrow philosophy of life out of her meagre brains. Thus, Umekichi takes her former "patron" Furusawa into her own home when he meets with financial ruin, and ministers to his needs. Her sister is entirely opposed to it, claiming that the male of the species is a selfish creature who treats the *geisha*—like themselves—as playthings and abandons them whenever it suits him and without any compunction whatsoever, so that there is no reason on earth why they should be faithful to his kind. Not only that, but Omocha makes deliberate use of her wits and her facial beauty to get the better of men. She employs all manner of wiles on lewd, dissipating philanderers. She twists them round her fingers. She extracts money from them. She cleverly manages to turn her sister's man Furusawa out of their home, obtains a new "patron" for her, and tries to induce her to get the most out of life through means which are downright sordid. But there comes a day when her craftiness gets its due punishment—one of her paramours, whom she has deceived and betrayed, abducts her and thrusts her out of a speeding car. Lying seriously hurt in bed, she still pours out her challenge and anathema to all the menfolks of the world.

The merit of this film lies in its withering realism, revealing as it does without mercy or restraint the most sordid, the most vulgar aspects of human nature. It has been voted by the film critics here as the best picture of 1936.

AKIRA IWASAKI

HIKOROKU ŌINI WARAU (Hikoroku Laughs Heartily)

A P. C. L. Production

This picture was adapted to the screen from the young and talented playwright Jūro Miyoshi's drama, the author himself doing the scenario, and was produced by Soto-ji Kimura, who directed "Ani Imōto" (Brother and Sister).

Hikoroku is an old man who leads an impoverished life in Shinjuku, a busy, thriving quarter of Tokyo. In his youth, at the close of the nineteenth century, he had been a member of the "Jiyū-Tō", a radical political party that had been organized with the birth of *bourgeois* democracy in Japan, where feudalistic ideas had up to then held sway. But that was forty years ago. Now everything is different. The times have changed completely, capitalism of a colossal magnitude has risen to power, the "Jiyū-Tō" has long since vanished from the scene with not a vestige of its former influence remaining, and Hikoroku—the young fighter of old—conducts a shabby billiard room, ekeing out a wretched existence with his daughter Miru, a dancer in a cheap musical comedy showhouse. Even now his passion for justice and freedom which Hikoroku had been wont to feel in his youth surges within him from time to time. Thus, when the small merchants in his neighbourhood are driven to ruin by department stores with huge capital resources and ordered in the end to vacate their places of business, he cannot forbear looking on in silence. He stands up boldly for his neighbours, challenges the gangsters whom the capitalists are using as tools, and insists upon his rights in a dignified manner. But the cruel, gigantic cogwheel of the capitalist setup moves down relentlessly upon this aged and helpless little man and threatens to crush him.

At this point his son Hikoichi, who had left home several years ago and been missing ever since, returns and saves him from his peril. He then takes his father and his sister Miru to his own home, having already established himself as a fine worker. Old Hikoroku is thus defeated in his last battle, but he has found a peaceful retreat amid the warm affection of his own flesh and blood, and permits himself the luxury of a smile of contentment.

The rôle of Hikoroku is played by Musei Tokugawa, who was once famous as a "movie interpreter" but who is a complete amateur in so far as acting is concerned; and he gives a good account of himself.

AKIRA IWASAKI¹

Most of the early silent films of Japan had no subtitles, and it was the "movie interpreter's" peculiar function to stand beside the screen, not only to explain the play as the picture was reeled off, but to carry on the entire dialogue, mimicing the voices of the characters, both male and female.

On the Exportation of Japanese Motion Picture Films

By Dr. Arnold Fanck

This is the gist of a lecture delivered by Dr. Arnold Fanck at the Imperial Hotel on October 31, 1936 under the auspices of Dai Nippon Eiga Kyōkai (The Japan Motion Picture Foundation). Dr. Fanck came to this country in February, 1936 to make "The New Earth" (*Atarashiki Tsuchi*) a joint picture of German and Japanese, and he stayed here until February, 1937 when the picture above referred to was completed and released.

A few attempts have hitherto been made to export Japanese motion picture films, but they did not achieve a success. If you will allow me to express my opinion, I think there are two reasons for this. The first reason is purely an economic one, for speaking from my personal observation, the motion picture industry of Japan cannot develop any more in respect of technics, because motion picture producers of Japan would do not invest more money in making their own films than they are able to redeem in Japan.

I will now express this thesis briefly in figures. A sum of money which Japanese motion picture producer can expend on one specially made film, (I will not take up the common pictures here), is the amount that can be redeemed by the receipts from the motion picture theatres in Japan, which is 50,000 Yen, while, on the contrary, a German producer can spend 500,000 Yen for a film, on an average, or exactly ten times as much as the Japanese. To sum up, the quality of a motion picture film is not only depended upon splendid will and artistic ability, but I regret to say, it is depended upon the money. We have a chance to recover 100,000 to 300,000 Yen by exporting our common films to foreign countries, but Japanese motion pictures producers do not have this possibility at all. If we in Germany, notwithstanding the fact that we have ten times as much possibilities of making profits as Japan, find it difficult to keep pace with American films which we could not oppose technically, it will be absolutely impossible for Japanese motion picture world that has to make a motion picture film with only 30,000 or 50,000 Yen, to build studios in European or American style and to install the technical equipment as in Germany. I think, however, it is nothing but a wonder to see that Japanese motion picture industry is constantly advancing and establishing technically, irrespective of small profits. For instance, Japanese motion picture producers are able to make a splendid motion picture film with a sum of money which is equivalent to that

of paid to a star who appears in a film in Germany or one half the amount paid to an American star. I believe this results from the temperament of the Japanese who are satisfied with every thing and do not wish much.

Suppose Japanese motion pictures were exported to foreign countries, they will give rise to a great change in figures even they are sold at relatively cheap prices. In that event the price will reach 100,000 Yen mark. This is, of course, a meagre sum compared with the amount that English and American films are bringing back from foreign countries, but when a Japanese motion picture is raised to such levels as this, Japanese motion picture producers would have made enough profit that they would not mind to increase suddenly many times the expense of making motion pictures. In other words, under these conditions Japanese motion picture producers will have a chance to make a profit when they make pictures even at such a small cost as at present, which we Europeans could not think of—. So they ought to place more confidence in the motion picture world, and if they do things which form the foundation of such export film enterprise, namely if they make all sorts of technical improvements in their studios which are indispensable to making export films, I believe an opportunity of exporting films will present itself.

In short, even if it is an export motion picture enterprise on a small scale at first, but when it achieves a success, it will give rise to an economic possibility which shall raise all sorts of technical equipments to the European and American levels, and as long as motion picture and technics are inseparable, problem in Japanese export motion picture must be settled with this: it is necessary for the advancement of Japanese motion picture also.

The second reason is—. At present, culture of a race and nature as well as an appearance of a nation can be made known only through motion pictures throughout the world, because only by motion pictures millions and millions of audience can be caught in foreign countries.

I will give here next example. Of all the countries in the world, I believe Germany is most concerned about Japan, at present, so in Germany there are many books about Japan. But how many editions do they run into, one may ask and the answer is that one book may have a publication of 2,000 to 3,000 copies at the most. The most widely read book may run into 20,000 to 30,000 copies, I should say. What help will those do towards Japan with ninety million nationals? As an actual problem, in Germany even the people who are unusually concerned about Japan today, have a crude idea about Japan and they often have wrong idea about the nature of Japanese and the value of her culture, and, I suppose there are hardly 100,000 people who rightly understand Japan to a certain degree. This conception cannot be corrected by photographs appearing in an illustrated magazine which has a countless circulation. A copy of photograph, for example, a photograph of a beautiful scenery or a photograph of a temple with a few men attired in strange clothes

..... those human beings do not move or as long as they have no life, what is the use of it? Even there are hundreds of such photographs which show the life of motionless people, we cannot understand those people and they are not worth one good motion picture. Why are Japanese people not known throughout the world? Why are they often misunderstood? I believe the above are the real cause. Now is the time for Japanese people to make themselves known throughout the world, not to only, 20,000 to 30,000 intellectual class, but to billions and billions of people. This is possible only by motion picture, and cannot be accomplished by writings, publicity or by beautiful photographs or by speech in a hall where only 200 to 300 people come, who have interest in Japan.

I think the sight of wonderful dashing Japan is the interest of the whole world; everywhere the people want to see Japan and they want to experience Japan. In my opinion, this work is of vital importance and, is a question of the day, and, full powers of this enterprise should not be entrusted to motion pictures producer only. Government itself ought to embark upon this enterprise and the authority must urge, encourage and protect the enterprisers of motion picture industry.

The exportation of Japanese motion picture is certainly a difficult problem. I will now change my subject and will deal with my second reason.

Is it really possible in Japan to make a picture which can be understood in Europe and America? Until a few months ago, I thought it may probably be impossible to make one, as I was then trying to make an export film myself, but now I have completed my first trial production of a picture, I would like to answer "Yes". Yes, it is possible to make a splendid export film in Japan, which can be understood in foreign countries. Furthermore, it is possible to make Japanese export motion picture film reach the height of technics such as rightly claimed in foreign countries by technical method that can be used in Japan at present. The way is not easy, of course, but as long as I have an experience the way will become easy. Now, before I enter into a question of export film, I should like to restrict the extent of my mark to principally to the play film. I will not touch upon the so-called cultural film, namely the additional film of 200 to 300 metres long and takes only ten minutes to screen it. It is obvious that a good cultural film is important in any country, but it is nothing compared with the significance of the play film which I am going to tell you. Perhaps it may sound strange to you when you hear such a thing from me, who is a specialist in natural motion picture, but all the culture rests upon the human being and we have to strive not only to make this human being understood by other race in thought, action and feelings, but also to make the other race come into contact with the culture of this human being. As a matter of fact, Japan can show her beautiful sceneries, temples and shrines, striking interior of a room and beauty of architecture, fine art and industrial art by photographs, but these are no more

than to awaken the admiration of other nations towards human beings who were able to complete or build these things, cannot make them understand the spirit of these human beings. At the present time, any people, throughout the world, who have education know Japanese temple and shrine, kimono or Japanese room by books and photographs. But, even among these people, a very few know about daily useful articles made by Japanese technologists. By this method can these intellectual people deepen their knowledge and elevate their understanding of the Japanese who have made these things? To understand these human beings, it is necessary for us to find out how these human beings think, how they feel and how they act in a given circumstance. This can be done only by play films. The plot and the theme are required, in these actors join, and the actions are formed by them. Other human beings or the spectators can feel and experience together with the sentiments and the thoughts which are administered to the human beings in this scenario.

I will now turn back to the practical side of the question of export motion picture film and will tell you all what I know. In the first place, the greatest difficulty in the export motion picture film is the language by which it is understood in foreign countries. There is no chance at all in a picture which is spoken entirely in Japanese. What is more, one which is dubbed in foreign language afterward or super-imposed picture is no good. We cannot think of dubbing Japanese into European language. There is, of course, a technical difficulty such as the disagreement of the movement of the lips. But, what do you think if a Japanese peasant spoke suddenly French? There is only one way to overcome this difficulty, namely by restricting beforehand the theme of the export motion picture of this kind and have the play performed by a foreigner and a Japanese. In this way, a portion of these pictures, at least, can be spoken in English or in French, and, arrange the scenario skilfully and have the important lines spoken in foreign language so as to make the foreigners understand, and, the rest be spoken in Japanese and put the subtitle. I think this is the only plan to settle the question of language in the export motion picture of Japan. As a result, a certain portion of leading Japanese actors, at least, have to learn English or French or German. It is, of course, impossible for a Japanese motion picture actor to learn a foreign language so well in a few years that he can speak it without a trace of Japanese accent. But I hope the actor will learn enough so that he is able to pronounce a sentence when it is laid before him. It does not matter, if he can make the movement of his mouth agree, because if he can do this, then his lines can be dubbed by a Japanese who is proficient in a foreign language. It can be done by this method the first few years and this difficulty can be gradually eliminated. It is unreasonable to expect a Japanese to speak a foreign language without a trace of Japanese accent. Occasionally, if a Japanese has to speak English or German, to speak it with Japanese accent will be found a convenient method sometimes. I have experimented this

in my picture I made in Japan. We let Miss Setsuko Hara, the leading lady speak the German language in her style of speaking German. This was a difficult work for Miss Hara, who does not know the German language at all and we, too, had an immense amount of trouble in this work, but it was a sort of inexpressable charm to us German when we heard her pronouncing the German language with foreign accent. In other sense of the word, she made a better impression than if she had spoken German fluently. At any rate the language is a troublesome matter, but there is a plan of solving this problem and will become easier with the time and, above all, it is important for the motion picture actors to learn the languages earnestly.

What you need next in motion picture is the technical talents—lighting expert, cameraman and sound engineer but Japan is in want of these talents; she has a very few leaders in these directions. I think if the Japanese motion picture world will occasionally engage the services of leading cameraman, sound engineer and expert of developing negatives from England, America or Germany to train the leaders, not for the purpose of producing motion pictures, Japanese leaders will be able to make rapidly new technical motion pictures after one or two years.

When I came here, the first thing I feared was the emotion in life of Japanese, particularly the form of expression of life may probably be so different that I may not be able to make general European audience understand the true nature, but I was very much surprised to find it not so, because we are unable to understand Japanese in certain respects due to their traditions and education, yet there is not a bit difference in respect of emotion in life, it is the same as ours, otherwise it was impossible for both of us to understand each other daily. Conversely, Japanese also understand quickly our feeling. All true friendly feeling grows out of true comprehension. To understand cultural conception of Japan in true sense of the word, is not easy for us, but as long as we make the emotion in life as our prime object, I think I can easily understand it.

Respecting this, I will cite a familiar example. Mr. Isamu Kosugi who is the hero in our picture, understands my feelings very quickly. Although I cannot talk to Mr. Kosugi without an interpreter, yet I can understand him by my feelings and Mr. Kosugi understands my feelings more quickly than a German whom I know many years. It is very interesting as Mr. Kosugi is a typical Japanese and I am a typical German. If both of us could talk with each other without difficulty, I believe we might have made an acquaintance of ten years' standing in one day. Anyhow, I experienced a strange thing with the Japanese actors; it is much easier to work with them than to direct German actors, and moreover, it is wonderful that we do not talk with each other, yet we understand each other.

Well, there is no end if I am telling you minutely about the export motion picture, so I will cut short my talk. In conclusion, I would like to tell you an episode.

Some time ago, I saw a photograph of page size, entitled Village of Joyous Mermaid in an illustrated magazine published in Germany. It pictured a well proportioned powerful mermaid and it was remarked what a difficult work they are doing in fighting against nature. This picture impressed us very deeply, because it destroyed the prejudice which Europeans once had against Japanese women. They generally thought that Japanese women are dolls like little *Geisha* girls, and what this episode relates is that there is no reason for Europeans to think all Japanese women are such by judging from these women, diving into the water with half naked. If we try to idealize things in excess by forgetting the reality, it will produce other bad result. I believe, it is important to engage in the production of motion pictures by confirming to the realities, with right understanding, and with correct view-point.

A Biased View of the Japanese Cinema

By Tsuguji Foujita

The truth is that, having lived abroad for twenty-five years, my knowledge of the cinema world of Japan is practically nil. Once, when a Japanese film entitled "*Jū-jiro*" (Crossroads) reached France during my stay there, I gave a talk before a Parisian audience by way of introducing the Cinema of Japan. As a matter of fact, it was not until after I had delivered this lecture that I actually saw the picture. It showed every evidence of having adopted the latest techniques of European films, making liberal use of moving photography. But owing to the fact that it revealed many points of difference in manners and customs and that its interpretations of the moral outlook upon life were entirely in conflict with those of the people there, it was at best an enigma to them, producing no appreciable effect beyond arousing their sense of curiosity.

Since returning to Japan I have spent three years here. The record of motion picture production in this country is second only to that of the United States, and the number of its movie-theatres in proportion to its growing population and its cities, towns and villages is simply amazing. Accordingly, an exceedingly large number of pictures must constantly be made to meet this demand, so that those engaged in the industry are always under pressure to concentrate their efforts on the quantity, rather than the quality, of their films. It is futile to hope that Japan will ever be able to emulate the ambition, or to achieve the realization, of Hollywood's prodigious scale of production. Huge financial outlays must be considered. Though she has developed directors of real ability and cameramen of high technical proficiency, the necessary funds to match their talents are lacking. At this rate the building of large sets is impossible, and even lighting equipments are far from complete today.

The Japanese Cinema is divided for the most part into the contemporary and historical plays. Aside from the preference of young students for modern plays, the interest of the generality of movie-theatre patrons is confined to historical tragedies. The principal scenes of the latter are characterized chiefly by sword-play, murder and suicide, interpreting the pride of self-sacrifice, such as is considered a beautiful quality in nowhere else but Japan. Plays that draw the tears of the audience are regarded as good. Lately, however, with the appearance of comedy actors in these films, they have come to assume a somewhat amusing aspect; and through the aid of Western musical instruments, the plaintive, monotonous Japanese musical accompaniments have taken on a livelier tone, so that it seems to me that the Cinema of Japan is gradually making progress. Its

stories are simple, are tampered with through fear of censorship, show no ideological profundities, and are buried in a welter of generalities.

Our film theatres too possess curious features which one never sees in Europe and America. Up to a few years ago the seating arrangements were divided into three sections, one for men, another for women, and the third for family groups. The family section was thus a place where lovers could sit together. Tokyo has a theatre street in Marunouchi, its most fashionable amusement centre, and a row of theatres in another part of the city called Shinjuku. But the most outstanding feature of all which deserves mention here is the fact that Asakusa—still another section of Tokyo, the like of which exists nowhere else in the world—boasts a marvellous spectacle wherein its streets are lined with film theatres that nestle and face each other, displaying myriads of colourful banners and animated electrical illuminations. It is a gay quarter resembling New York's Broadway. Kyoto has its Kyōgoku and Osaka its Dōtombori; and men and women, both young and old, gather at these places not only on Sundays, but throughout the year, and amuse themselves from ten in the morning up to a late hour at night. The theatre patrons are all good and conscientious people. It is certainly amazing how they have become familiar with the names of practically all the film actors of Europe and America and with all the pictures that are shown here.

The number of Japanese film actors is also great. Many of them have a good reputation, are well-liked and popular. The newspapers publish criticisms of new films which are rather harsh and severe, but I have yet to see any dissenting manifestation on the part of theatre-goers, for this is a day and age when movie-fans cry and laugh over the pictures they see but otherwise remain apathetic. Young, rising authors are striving to produce *avant-garde* pictures, but as in any other country today these men are not yet widely known among the people. The new movement, together with its experimental work, is progressing slowly, without making itself conspicuous or asserting its leadership, as though it were all a secret, pending the arrival of its future day of success; and no doubt its ceaseless efforts will in due course of time produce a tremendous effect upon the cinema world of Japan.

Such organizations as the International Cinema Association, the Society for International Cultural Relations, the Board of Tourist Industry, and the Railway Bureau are also independently engaged in the making of numerous films year after year for the purpose of introducing and disseminating abroad the culture of this country. Nevertheless, to present the contemporary phase of the culture of swiftly progressing Japan in its existing form would be no different from the procedure followed by Europe and America and hence devoid of interest. And as an artist I consider it particularly regrettable that, regarding as they do that the peculiar customs and manners of Japan are already passé, they are given rather to wrestling with the problem as to what sort of standard they should

adopt with respect to their media of dissemination in presenting the actual scene which would please the people of Europe and America, resulting inevitably in a work which is anything but unique or worthwhile.

Just as it is needless to promote the interest value of such places as London's Trafalgar Square and its famous bridge, Paris' Place de la Concorde, Berlin's Unter den Linden, and New York's Fifth Avenue, and just as we find, on the contrary, that London's White Chapel and Paris' Rue de Lappe and New York's Harlem far more interesting, so the exploitation of an actress like Mae West and the background of Mistinguett is far more effective and entertaining, I think, than post cards or maps of famous places—it even constitutes a kind of cultural propaganda—and it is really regrettable that my wishes in this respect are bound to be regarded as a disgrace to the country. This assertion, in short, involves the truism that there are certain foods, for instance, which are apt to produce harmful effects upon the human system, yet are very relishing, and that people generally crave to see things which are not shown them. The movies of Japan are devoid of serious involvements and are to that extent dull; are simple and therefore lack depth. Possessing as they do only a surface complexity, their substance, I think, has hardly yet attained that degree of excellence which would draw the interest of all the peoples of the world.

I believe that the Cinema has greater possibilities than reading matter, paintings or photographs in enabling people everywhere to familiarize themselves without much difficulty with the state of things throughout the world; and since the earth's surface offers a wide and fertile field for disseminating purposes, I earnestly hope that organizations like the International Cinema Association will continue with still greater efforts in presenting every aspect of the culture of Japan to the people of other lands, and take an all-inclusive view of this country's achievements and characteristics in participating in the cinema activities of the world.

Music and Motion Picture

By Kosçak Yamada

Music has been brought into close affinity with not a few of the other arts. It is most closely associated with the dance. Music and the dance, needless to say, are twin arts, of which rhythm constitutes the central factor. They came into existence before all the other forms of artistic expression. In due course of time, with the invention of the written word and the composition of poetry, music became linked with still another co-existing medium of art. Out of the kinship thus formed rose the song. But the ties that characterize the relationship between music and the dance and between music and the song cannot obviously be said to be identical. In other words, though music and poetry can exist independently of each other, the tie that binds music and the dance is based upon a circumstance which is absolutely inseparable and indissoluble. In this respect, it should be said, perhaps, that music and the dance are not so much twin arts as the manifestations of a single energy possessing two aspects. This is due to the fact that the dance was conceived as a visual art, and music as an auditory art, with rhythm as the common basic agency. Music bears practically no direct relationship with either painting or sculpture, but with literature—drama, in particular—it has a closer connection. In a theatrical performance music is separately attached to the dance and to poetry, and has contributed greatly to the furtherance of dramatic effectiveness on the stage.

In the old days the association of music in the theatrical field was thus confined to dancing, poetry, and the drama. But now the motion picture, which may be designated as an art of the new age, has made its appearance. In the beginning the motion picture represented no more than a filmized version of the theatrical play. Gradually, however, it paved its way toward the creation of an independent status as an intrinsic medium in itself. Consequently it has become a matter of common knowledge that the motion picture is an entirely different thing from the stage play. This is because the motion picture has been perfected as an art in itself. Because the motion picture lends itself to the shifting of scenes with a perfect freedom which is impossible in a stage play. Because the motion picture is capable of overcoming the obstacles of both time and space with untrammelled speed and facility.

But in so far as the silent “movie” was concerned, the relation of music to the motion picture was of a minor character, constituting as it did no more than a means of furnishing colour to the lyrical scenes and of heightening the dramatic effect. At length the “talkie” made its advent. Thereupon music discovered for itself its best and most

intimate fellow-traveller, as it were, in the realm of art, such as it had never been able theretofore to pick out.

Obviously, the motion picture of which I write here is not the mere unfolding of beautiful scenes any more than it is a direct rendering of the stage play on the screen. Nevertheless, within a certain group of critics today there are still those who, while admitting the fact that the motion picture is not a film version of the stage play, are none the less inclined to believe that it is a series of tableaux. Just as the dance is absolutely dependent upon music for its execution, so is music an essential part of the new films, particularly the "talkie". Accordingly, the enormous possibilities of the motion picture do not lie merely in the interest which it can arouse through the unfolding of a story on the screen, or in the strange wonders created by its multitudinous variations, or in its subtlety of exhibition. Irrespective of how cleverly these three elements are brought together and perfected, a motion picture that is lacking in musical fluidity is, at best, only a spiritless display of scenes.

As a matter of fact, there are many people who are under a similarly erroneous impression with regard to the dance. It is the belief, in fine, that the dance is a continuous series of plastic exhibitions. By no means does the beauty of the dance consist in the rapid change from one plastic pose to another. It lies in the manifestation of rhythmic sparks that skip from one movement to another. Similarly, the beauty of the motion picture is conceived, not in the dissolving and merging of one scene into another, but in the rhythmic flow of reflections. Hence it follows that the relation of music to the motion picture is closer by far than that existing between music and poetry, between music and the dance, or between music and the stage play.

Here I should like to elucidate the meaning of the term "music" as I have used it. It does not mean composed music. Consequently it is not the sort of semi-musical performance common to motion pictures, nor yet the concert type which enlivens pictorial scenes or cover up their boresome interludes. Rather, it is that energy of musical expression which flows in unison with our very existence. The harmony of sounds does not in itself constitute the whole range of the life of music. The rhythm which courses through a musical note possesses, in fact, a greater value. Just as loquaciousness brings on boredom, the mere iteration of musical tones only leads us to a state of confusion and languor. It is well to become acquainted with the innumerable masterworks of famous composers. One will then be able, perhaps, to realize how infinitely more important, indeed, is the power that lies in the beauty of soundlessness as compared with the beauty of sounds. A silent interval in music does not necessarily mean that its pulsating force has, in that instant, ceased to exist. It signifies that rhythm, which is the lifeblood of music, is coursing during this period of silence through a realm which it is beyond the capacity of the human ear to communicate with. Therefore, the music in motion pictures should not

merely follow the parallel lines of unfolding scenes. It is necessary at times that it forsake these conventional channels and assume an opposing mood, or else abandon the scenes to a state of pregnant silence.

Since, however, my experience as a musical composer in connection with motion picture work covers only about four completed pictures, I cannot say that my knowledge of the subject is any too profound. Nevertheless, I believe that this makes not the slightest difference in so far as the applicability of the theory hereinbefore outlined is concerned. The truth is that the situation at the present time shows that neither the director nor the composer has yet perceived the essential character of collaboration as superior co-workers in the production of motion pictures. For this reason there are any number of instances of otherwise notable pictures having been deprived of their effectiveness through the abuse or mishandling of musical accompaniments. Similarly, there are not a few cases wherein the aims of the composer, who possesses a better understanding in this respect, have been wrecked.

I shall attempt to apply this truism to an actual case, in a work that I have recently participated. In the production of Dr. Fanck's "The New Earth" I undertook to do my level best in realizing my own ideas with respect to motion picture music. But the pressure of time up to the hour of the film's exhibition and a series of other circumstances had the effect of defeating my original intentions, quite painfully in view of my previous anticipations. I was none the less able, however, to perfect them as much as possible within the narrow limits permitted under such difficulties. But my own belief is that the music of "The New Earth" can hardly be regarded as a success. Obviously, at the root of this defect lie the imperfections in the function of motion picture production in Japan and the lack of musical perception on the part of the film editor.

At first I made a detailed study of the text of the scenario and composed a separate musical continuity. Let me illustrate, for example, with a scene on the mountain summit. Mitsuko, the heroine of the story, is about to leap into the fiery crater when Teruo, panting heavily and dragging along his painfully wounded legs, approaches her. She sees him and is amazed.....up to this very moment the musical accompaniment should be in tune with the rumble of the volcano in emphasizing the dramatic tenseness of the scene.

But she suddenly notices Teruo's wounded legs, and this, indeed, is a moment wherein every vestige of Mitsuko's feelings against Teruo, who is the cause of her determination to seek death, is wiped off by an infinite compassion that wells up within her. Mitsuko's decision of suicide has not been brought about through hatred of Teruo. Rather, it may be the very antithesis of this. Accordingly, her compassion for him is a feeling that has been thus far crushed within herself by the sheer force of her will power. Impelled rather by what one might describe as an instinct in her conscious and unconscious being,

she covers his wounded legs with her beautiful *kimono*. This scene is symptomatic of the blooming of the lovely flower of lyricism at the very apex of dramatism. And for this pregnant moment in the picture I prepared an appropriately compassionate score. It is not, however, the type of music suitable for concert performances. Even after the reflection of the two characters vanishes from the screen, this lyrical note should be symphonically emphasized in harmony with the dense clouds of smoke that now begin to rise from the crater's pit. In short, the music I prepared for these scenes is composed step by step in conformity with this scheme of thought and with scrupulous consistency.

Yet, in the completed version of "The New Earth", this design of mine has been mercilessly obliterated. To be sure, this may be attributed to the difference in points of view with respect to motion picture production between Dr. Fanck, the director of the film play, and myself as composer. Nevertheless, the task of matching the rumble of a volcano with scenes of rising billows of smoke can be said to constitute no more than a musical superimposition. Dr. Fanck may not have intended this. Again, the musical accompaniment throughout the scenes on the mountain has been deliberately drowned out with the reverberations of the rumbling volcano in a most regrettable fashion. The smoke scenes are invariably accompanied by detonating sounds. The result is a two-fold reproduction of music and an egregiously harsh and violent effect. It may be likened to the commission of an error in a baseball game in which a batted ball that goes soaring into the right field is missed by the player in that position when the center-fielder, unnecessarily worried lest the former muff the catch, comes running up and rattles him in a near-collision. The effectiveness of a motion picture is as spice is to cookery, and the ceaseless iteration of volcanic reverberations in a mountain scene serves no other purpose than to deaden the titanic force of the volcano, so that what is intended as an element of effect becomes, on the contrary, a very ineffective thing. If I were to keep on enumerating such defects, there is really no end to the task.

These deficiencies are not, however, confined to the music I have composed for "The New Earth". One can observe such types of imperfection everywhere in the motion pictures of Europe and America, to say nothing of those of Japan. Wherein lies the cause? The answer is simple. It lies in the fact that motion picture producers know something about composed music, but nothing at all about the intrinsic nature of music itself. Even a knock at the door, or a spoken word, must be considered as an element of rhythmical music.

The "talkie" is as yet in its early stages of progress. Consequently I have not lost faith in it. Thus, I shall bring this article to a close by expressing the hope that when the views enunciated here have been embodied in the motion picture, the "talkie" will have achieved its place as a new and original art, just as the silent "movie" became a new form of artistic expression entirely different from the stage drama.

Shingeki (the "New Theatre") and the Cinema

By Kunio Kishida

The Cinema of Japan began with the filming of the *Kabuki* drama in its original form. Consequently, it is characterized today by the formation of two schools which are singularly inconsistent with each other.

One is the "*Jidai Eiga*" (literally, the "Period Film"). This school has been unable to cut loose from the influence of the *Kabuki* which served an immediate purpose during its formative period, and consists in the presentation of the thoughts and feelings of the feudal era through the impersonation of men and women of those days. By no means is this a "historical drama", or yet a "costume play". For the most part it is made up of imaginative portrayals of affairs and circumstances of the latter half of the Tokugawa Era (1603-1867). Neither in the matter of dress nor of dialogue does it observe a strict fidelity to the realities of the time.

The other is the "*Gendai Eiga*" (literally, the "Contemporary Film"), which undertakes to present the various aspects of the life of the present day. In so far as our own times are concerned, however, the subject of this type of film has little to do with mental or intellectual matters, being chiefly preoccupied with morals and manners and the peculiarities of atmosphere. One might say that none of the pictures produced by this school contained anything in the way of thought or idea, and one would not be far from the truth. Seldom, moreover, is even feeling portrayed with any degree of clarity. Nevertheless, it is possible to comprehend from the "*Gendai Eiga*" at least the outward aspects of the life of the Japanese people today. It came into existence as something expressing a revolt, completely in both form and substance, against the traditional *Kabuki* drama.

This phenomenon of the co-existence of two schools of the Cinema within this country may be said to constitute no more than the fact that the inconsistencies which have manifested themselves in various fields of the culture of Japan as a result of the introduction of Western civilization, have taken root, as a matter of course, in the Cinema too. But in the present case, there are other considerations involved in the problem which do not justify our dispensing with the issue with this generalized statement.

To be sure, the "*Jidai Eiga*" is being produced today in order to appeal to the feudalistic sentiments which are still extant today among patrons of the "movie" theatre of comparatively low cultural standards. But the wise screen authors within this group are deliberately utilizing the disinterested sentiment for the old era as a means of expressing, vicariously, their views regarding the present situation—views which they

cannot safely enunciate in a direct and pointblank fashion. When Proletarian arts rose to prominence, the screen plays which disclosed their ideology were in most cases "period films". Again, practically all the techniques of adaptation peculiar to the Japanese Cinema came into being by way, and through the exploitation, of the "period film" in order to pass over the weaknesses of social reality.

The "*Gendai Eiga*", as the name implies, is undoubtedly a means of exhibiting the present-day phases of life, but its themes are frequently of a feudalistic character, to the same extent that the "period film" possesses a contemporary significance. This is analogous to the situation which prevails within the dramatic group known as the *Shimpa*, or "New School" which presents modern plays on the stage in opposition to the *Kabuki*, but which is never able to portray contemporary life, and merely succeeds through the employment of a sort of trivialism in brewing a peculiar atmosphere when attempting to express the trifling feudalistic sentiments which still exist in the life of our times. Nevertheless, it is quite true that its stories contain some aspects representative of the present day and age.

In considering the relationship between the "*Shingeki*", or the "New Theatre" school, and the Cinema, we must first leave out the period film—the "*Jidai Eiga*"—from our discussion. Since the *Shingeki* constitutes a modern phase of the drama which rose as a revolt against both the *Kabuki* and the *Shimpa*, it is concerned exclusively with the contemporary film.

The type of play which is known in Japan as *Shingeki* is by no means an *avant-garde*, nor yet the sort that is presented on a non-commercial basis. It is a new form of drama preoccupied with the pursuit of contemporary, of human, and of literary qualities and characteristics which neither the *Kabuki* nor the *Shimpa* possesses, and is modelled after the "modern play" of the West. This movement today has a history of thirty years, but has not yet filled the gap, as it were, between the drama and the stage. In short, this dramatic movement came into existence under the stimulus of literary enthusiasm and attempted the development of something entirely new through the medium of Western dramas which had been rendered into the native tongue; but since it undertook to present, through actors who had had but a brief period of training, the literal versions of these translations as well as the immature efforts of young authors that had been patterned after them, it merely succeeded in introducing the works of the Western playwrights as "literature", unable as it was to comprehend, or to express, their essential qualities as drama.

But aside from these deficiencies, the *Shingeki* movement has demonstrated, in contrast with the bad taste and crudeness of the general run of commercial theatres, the existence of a dramatic art that is really in touch with the truths of human life. It has created an era in which young artists must pass, at least once, through the

gateway of this new type of play. That it has thus served to reveal such possibilities of the play; that it has produced some effect upon the methods and policies of the commercial theatres; that it has brought about an awakening among the generality of theatre patrons—these, in short, are facts which should not be overlooked.

Unable as it had been to achieve the essential nature of Western plays, the *Shingeki*, due to the technical deficiencies and the vain snobbism of its actors, offered an inexhaustible number of “samples” indicative of the pioneering trend after the World War, but the stage itself, aside from conveying mere “literature”, produced hardly any playwrights. Because its plays lacked charm or appeal, the movement could not establish itself as a profitable enterprise, so that this experimental group which had barely risen above the capacity of amateurs, was hard put to it in making both ends meet.

Meanwhile, a few rising authors not connected with the stage, who decided to write for the “future theatre”, at last arrived upon the scene. They attacked the “essence of drama”, mastered “stage dialogue”, and produced works which neither *Kabuki* nor *Shimpa* actors could possibly handle. Still less could the meagre experience of the *Shingeki* actors which had been derived from performances in translated Western plays, be expected to effect a satisfactory presentment of these works. But by virtue of the appearance of this type of drama, the *Shingeki*, which had slipped into the mould of snobbism, finally began, in a measure, to display the characteristics of a play that is attuned to modern life and literature. There is still something inevitably lacking, however, in the performance of this new drama when enacted with the present technique of the *Shingeki*.

The advent of such a drama has at last supplied the hope that the *Shingeki* would become the nucleus for the establishment of a culture in common with the rest of the world.

When the silent film of the West rid itself of its borrowings from the stage play and perfected its own intrinsic characteristics, the “talkie” made its appearance; and the “talkie” was in turn beset, from the outset, with a great confusion. Of the foreign elements which brought about this confusion, the most pronounced was the stage play. In order to make talking pictures, it became necessary first of all to secure actors who were proficient in elocution. The same was true in Japan. The first time that the people of Japan witnessed a “talkie” was in September, 1902; but the subsequent projects along this line were, for the most part, of an impermanent nature, so that it was not until the end of 1926 that the first sound film studio of this country was established and Kaoru Osanai—who had entrenched himself at the Tsukiji Theatre since 1923 and introduced post-War pioneering stage plays—produced the sound picture “Reimei” (Dawn).

“Reimei” marked the first participation of the *Shingeki* which was anything at all like a new movement, in the production of motion pictures. Today no one comments on the worth of “Reimei.” Since the regular production of sound films in Japan was begun

as of 1931, "Reimei" may be considered as merely an experimental piece of work. Few people at that time thought seriously of definite, practical schemes of the future with regard to the sound film of Japan.

The birth of the real sound film was marked by the production of "Madam to Nyōbō" (Neighbour's Wife and My Wife) four years after the showing of "Reimei". It took six years of time and effort following this event for the Japanese Cinema, through the medium of the sound film, to come of age; but during all this long while the *Shingeki* furnished no stimulus whatever to the Cinema, nor did the Cinema seek anything from the *Shingeki*. There were several reasons for this.

In the first place the *Shingeki* taught the Cinema nothing as to what constitutes the new, close-to-life dramatic performance which expresses modern culture and refinement. If it had succeeded in presenting the life of present-day people with precision and vitality, the Cinema of Japan would certainly, of itself, have reflected upon its own situation and experienced an awakening.

In the second place, those who financed the production of Japanese films were all men who were incapable of understanding such new artistic trends, who were wont to be swayed by immediate problems, and who were not given to shaping permanent plans in meeting the situation.

Instead of deciding what they should do with regard to the *inner* mechanism of the "talkie", they were engrossed in the problem as to how cheaply they could purchase its *outward* techniques. They were satisfied that the existing staffs of talents in the various branches of the film industry would be sufficient for their purpose. Though many of the directors were at their wits' end over the poor elocution of the actors, it did not occur to them as to what they should do about it.

In the third place, the patrons of the "movie" theatres wanted the former, the silent, actors to remain on the screen. Their attitude toward the "talkie" was first of all one of curiosity. They possessed no knowledge regarding skilful dramatic performances other than that with respect to the *Kabuki* or the *Shimpa*, and consequently had no means of making proper judgments.

In addition to this, the film critics undertook to emphasize merely in a theoretical way the differences between the stage play and the screen play, pointing out only occasionally the actual defects of the latter, and making no attempts to suggest possible remedies. Even these critics themselves were hardly qualified to judge of the merits of a screen play, either with regard to acting or with dialogue.

All these drawbacks served to complicate matters, so that the possibilities which should naturally have bridged the common interests of the *Shingeki* and the Cinema became lost in the confusion. This is a defect with which we are at a loss as to how it should be resolved. The present state of the culture of Japan is beset, for the most part,

with this sort of difficulty.

But lately the possibility of overcoming this state of affairs has begun to be apparent. New film companies have been formed which have duly taken into consideration the fact that most of the silent screen actors of old established firms proved unsuitable for the "talkie", and have accordingly employed numerous *Shingeki* actors in the production of their films.

At the same time, regarding as they do that the function of the scenario writer is not merely that of adaptation, these new film organizations have invited competent playwrights to write for the screen.

In short, the cooperation of the *Shingeki* and the Cinema has but just begun. It has offered security of employment to the *Shingeki* actors who have always been in straitened circumstances due to the meagreness of their financial returns. It has also assured the livelihood of new playwrights who have never entertained any ambition, either for the present-day stage or for present-day journalism.

The interests of the two groups, however, unite only in this respect, so that we have yet to see them perfect this combination on all essential points in the manner which, one observes, the Western films have done. On the contrary, there are indications that the *Shingeki* actors, who ought to be in a position to guide the production of "talkie" films, have as likely as not been induced to prostitute their practised art in the interest of the tawdry commercialism of the Cinema. The scenario writers have fallen into a similar strait.

The *Shingeki* group concerned in this work had not yet, in short, discovered the essential methods of improving the film play, nor have the film producers arrived at that state wherein they could utilize to their advantage the original and distinctive character of the *Shingeki*.

It is worthy of note that, in meeting such a situation, a movement is now afoot, advocating a study of the defects of the *Shingeki* and of the Japanese Cinema and the training and development of new actors as a means of bringing the two groups together into a working harmony.

Should this be realized, the relationship between the *Shingeki* and the Cinema of Japan is bound to become incomparably closer and more compact than that prevailing in the various Western countries.

There is a remarkable difference in the type of people in Japan who patronize theatres that show Western films and those that exhibit Japanese films. Most of the film plays of Japan are far below the standards of Western pictures due to their reactionary character in the cultural sense, their bad taste, and their crudeness; but, fundamentally speaking, none of the former possesses any human qualities in the way of charm or appeal.

Motion picture production in Japan is organized on a small scale, and the industry

suffers from a lack of equipment, but the artists engaged in this work are by no means inferior to those of the West. To be sure, their lack of sensitivity with respect to the presentation of screen plays is a lamentable shortcoming, but this is being gradually rectified. So long as we achieve perfection in such departments as play-writing, direction and photography, we should have to be satisfied. There is one exception, however, to be noted here; namely, the actor. It has become a matter of tradition in Japan to elevate good-looking men and women to stardom who have had hardly any training, and solely on the strength of their personality. Regrettable as it may seem, these actors have overlooked the fact that human appeal is an essential prerequisite in their profession. The truth is that the inferiority of Japanese films to those of the West is attributable, more perhaps than anything else, to the difference in the quality of their respective actors.

At the same time, the *Shingeki* of the past has already served its purpose, and it would be futile to expect any future advancement of this school with the participation of the old group of actors. In short, the works of the new playwrights referred to in a foregoing paragraph cannot adequately be presented by actors who are hampered with a hang-over from the past. For the play is preeminently the actor's art.

This outcry, which rose chiefly in consequence of a realization of playwrights who are concerned with the *Shingeki* movement, is rather a belated one when compared with the situation in France, where screen authors themselves undertake the production of motion pictures; but it is none the less an evidence of the fact that there exists a distinct sense of unanimity in the attitude of our playwrights.

This movement is likely to provide an impetus, alike to the *Shingeki* and to the Cinema, linked as they are by joint interests, for the creation for the first time in Japan of an academism in art.

The object of this proposed school will be to train and develop actors in achieving a really human quality of charm and refinement which comports with the common state of culture throughout the rest of the world.

The necessity of training stage actors simultaneously with film actors springs from the unevenness in the development of our culture and from the fact that stage plays other than those of a conventional type cannot be presented on a profitable basis; and it ill-behooves us to neglect the filling up of this gap.

When this school is perfected, it will in all likelihood bring about a complete change in both the *Shingeki* and the Cinema. And when that day comes, we believe that Japanese films will be appreciated in Western countries as the equal—certainly not the inferior—to their own films.

An Outlook of Motion Picture Industry in Japan

By Sai Ichikawa

1. Introduction

Notwithstanding social depression the motion picture industry in Japan has made rapid strides in the last three or four years, and it has been recognized again as a business by the business world who had taken no notice of in the past. A remarkable tendency of business men to invest capital in the motion picture business is looked upon as a foreboding of dawn upon the motion picture industry, and, is a fact worthy of special mention.

Above all, when the investigation is made into the structure of the motion picture world, the cry for rationalization of the systems of distribution and exhibition, which have been adopted by the existing motion picture companies, is growing louder day by day, and, when they begin to advocate the scientific method of management, it indicates that the time has come to make a radical reconstruction of the motion picture industry itself.

There are five large companies in this country today, with the exception of small producers, *viz.* Shōchiku Kinema Co., Ltd., Nippon Motion Picture Co., Ltd., (Nikkatsu) Shinkō Kinema Co., Ltd., Daito Motion Picture Co., Ltd., and The Tōhō Film Distributing Co., Ltd.

Shōchiku Joint Stock Company was founded early in 1937 as the result of amalgamation of Shōchiku Kinema Co. and Shōchiku Exhibiting Co. and it is not only the largest company in Japan, handling motion picture and theatrical business, but also forming the so-called "Shōchiku Trust" by controlling Nippon Motion Picture Co., Ltd., Shinkō Kinema Co., Ltd. and Daito Motion Picture Co., Ltd. with its capital. These are also known as Four-company Combine and it is the most dominating power in producing and distribution of motion pictures in Japan.

The Nippon Motion Picture Co., Ltd. once took pride in its solid foundation as the oldest motion picture company in Japan and it had a great power to divide motion picture world in two with Shōchiku Kinema Co., for many years, but since a few years ago its business was suddenly reduced to depression and in 1936 it failed in business, and, finally it had to submit itself to the management of Shōchiku's capital. Shinkō Kinema Co., Ltd. and Daito Motion Picture Co., Ltd. can possibly be said to be two second-rate companies. The former is purely a subsidiary company of Shōchiku Com-

pany ; the latter is also subject to Shōchiku's yoke and it is producing principally cheap secondrate pictures (how inferior in quality of its production may be imagined from the fact that it is still keeping itself silent at present) suitable for rural districts.

There is a rival company of capitalization system standing opposed to monopolistic tendency of Shōchiku Trust, which has its basis upon the Four-company Combine aforementioned and this is the Tōhō Film Distributing Co., Ltd. In reality, this is not a sole company, it is a combine consisting of two motion picture producing companies—P.C.L. and J.O. and the Tōhō Film Distributing Co., Ltd., which distributes the productions of the two former companies and it has Mr. Ichizō Kobayashi, a business man, as its leader. This combine was established in 1936 with an investment of industrial capitalists outside of those of the motion picture. As it has a close connection with plutocrats in this way, it is blessed with an abundant supply of funds and the business of the Combine is managed by the most rationalized system, so it has developed rapidly and grown into immense proportion up to the present time.

The opposition and the contest for supremacy between these two large Trusts—Shōchiku Co. and the Tōhō Film Distributing Co., Ltd. —are the most characteristic phenomena of the motion picture industrial world of today and they are important factors to decide the movement of the motion picture world in future.

2. Investment in motion picture enterprise is 420,000,000 yen.

Total amount of fixed capital invested in motion picture and theatrical business is estimated at 500,000,000 yen at present and it can be safely said that eighty-five per cent of this amount, *i. e.* 420,000,000 yen is invested in motion picture business. Of the 420,000,000 yen, only about 15,000,000 yen are invested in the production of motion pictures and for exact figures, the reader is referred to the condition of fund of the motion picture companies, the number of studios and other investigations dealt with in Clause 6. According to the investigations made by the Department of Commerce and Industry at the close of the 10th year of Shōwa (1935), the number of motion picture and theatrical companies reached 774 and the total amount of investments is 121,430,152 yen; reserved fund, 4,169,524 yen; profit, 2,562,341 yen; dividend, 1,296,416 yen; net loss, 2,005,478 yen. Now, assume that eighty-five per cent of the total amount of the above to be the capital invested in motion picture business and add to it the investments of private organizations, which is approximately three times the amount invested in motion picture companies and the amount thus obtained would nearly correspond to the amount invested in motion picture business as noted above.

3. Amount invested in the cost of production of pictures and the number of pictures made in 1936.

In the year of 1936, when the experimental period for talkies at last terminated, we have the plan of the Nippon Motion Picture Co., Ltd. to produce principally literary works, and, on the other hand, Shōchiku's studio at Ōfuna was completed. From September, pictures were begun to be made in full swing and a new and keen P.C.L. (Photo Chemical Laboratory Co., Ltd.) has doubled its productions due to the result of its policy planned of distributing its productions to fill the requirements of a whole program in a movie theatre in Japan, which consists of two features and one short film. The number of films and the cost of production of chief companies are as follows :

Name	No. of pictures	Deduced amount
Shōchiku Clique	100	¥ 2,200,000
Nippon Motion Picture Co.(Nikkatsu) Clique	100	" 2,000,000
The Tōhō Film Distributing Co. Clique	26	" 1,000,000
Shinkō Kinema Co. Clique	99	" 1,900,000
Daito Motion Picture Co. Clique	101	" 600,000
Makino Clique	55	" 500,000
Others	33	" 1,000,000
Total	513	" 9,200,000

Classification and number of Studio-workers in Japan

(Table I)

	Director	Assistant director	Camera-man	Assistant cameraman	Actor		Film-technician		Property man		Office-worker		Total
					Male	Female	Male	Female	Male	Female	Male	Female	
Shōchiku, Ōfuna	11	—	10	—	143	99	13	14	45	—	15	1	351
Shōchiku, Kyōto	12	18	6	52	98	42	18	5	55	—	45	4	355
Nikkatsu, Tamagawa	12	24	13	24	96	63	31	7	161	9	96	7	543
Nikkatsu, Kyōto	10	13	10	10	88	35	22	7	54	4	31	3	287
Nikkatsu, Chiezo Production	4	4	2	3	18	6	1	1	26	—	10	—	73
Tōhō, P. C. L.	8	19	7	18	25	36	55	4	46	1	42	8	259
Tōhō, J. O.	2	7	3	4	16	2	13	—	13	1	34	6	101
Shinkō, Ōizumi	33	—	32	—	161	86	8	9	49	—	34	8	420
Shinkō, Kyoto	13	19	8	37	99	42	3	3	61	9	50	4	348
Shinkō, Arashi-Kanjurō Production	2	3	3	2	25	3	—	—	—	—	7	1	46
Daito, Sugamo	7	8	7	8	120	70	5	—	4	6	6	—	241
Makino, Kyoto	6	15	7	15	67	31	2	3	12	—	13	—	171
Kyokutō, Furuichi	4	3	4	4	69	18	—	—	32	2	21	—	157
Kōyō Production	3	4	3	4	48	15	—	—	27	4	21	—	129

And the highest cost of production of these films is about 50,000 yen and the lowest is 5,000 to 6,000 yen each per a film. Atarashiki Tsuchi (The New Earth) is assumed to be an exception, and to require cost 450,000 yen.

4. The number of studio-workers employed in the motion picture industry.

(Cf. Table I)

The number of persons engaged in motion picture industry in Japan is deduced to be about 50,000 men, and the greater part of this is 30,000 workers in the employ of motion picture theatres. As regards manufacturing group there is the table specially investigated very recently, exclusive of 4,000 persons connected with distribution.

5. Treatment of the studio-workers.

To those who engage themselves in unstable business like the motion picture industry lacks stabilized treatment. The operatives did not receive any fixed salary but the sum of money was spent as sundry expense, with the result that senior studio-workers received very large salary and the lower class studio-workers got very small wages. The greater part of the class of people who work in studios get only 14 or 15 yen a month. The record of the highest monthly income received by an actor is the one of Denjirō Ōkōchi, who was paid some 5,000 yen a month from the Nippon Motion Picture Co. (Nikkatsu).

6. The number and the history of motion picture companies.

The condition of their fund and the influence. (Cf. Table II)

Speaking from the historical point of view, the existence of four common cliques and one outsider among the existing motion picture producing and distributing companies in Japan is attributable to the adoption of a block booking system and also due to releasing the pictures all at the same time in the middle sized cities. Since the close of the era Taishō (1926), Nippon Motion Picture Co., Shōchiku Kinema Co., Teikoku Kinema Co., Tōa Kinema Co. and Makino Kinema Co. stood side by side and each released the pictures of its clique. Later, Teikoku Kinema Co. was transformed into Shinkō Kinema Co., Ltd.; Tōa Kinema Co. into Tōa Motion Picture Co. and these companies disappeared by scattering to The Takarazuka Kinema Co. and Nippon Cinema Co. and stimulated the creation of Far East Motion Picture Co., while, on the other hand, Kawai Motion Picture Co. changed to Daito Motion Picture Co. and Makino Kinema Co. also failed and P.C.L. appeared. In the meantime, a part of co-operators appeared and tried to collect and scatter the capital of companies, but no controlling power was equal to the demand of the motion picture market and they failed to change these five cliques releasing their pictures all at the same time.

Seeing the participations of the Nippon Motion Picture Co. and Shinkō Kinema Co. as the result of recent expansion of Shōchiku Combine, the independence of the Tōhō Film Distributing Co.'s chain was suddenly made possible. A great, unheard-of agitation was caused in connection with the impediment of the establishment of the Tōhō Film Distributing Co., but it is clearly proved by this fact that the motion picture business is not stabilized at all by merely diverting the production company.

Furthermore, as shown in the table below, the fact that there exists a group of free distribution of small companies except four common cliques and one independent outsider, that are not involved in this rivalry, should not be overlooked.

Now, the Tōhō Film Distributing Co. is fighting its way single-handed into the camp of Four-Company Clique lead by Shōchiku, but in the motion picture market, despite the actual condition of attack is easy but to defend is hard, there will be a striking advance of the Tōhō Film Distributing Co. in the future.

Condition of Chief Motion Picture Companies in Japan

(Table II)

Company	Foundation	Capital Yen	Branch Company	Studio	Theatres under the direct management	Theatres under the percentage contract	Theatres under the special contract
Shōchiku	1 9 2 0	37,400,000	2	3	21	280	269
Tōhō F.D. Co.	1 9 3 6	1,000,000	6	2	—	—	—
Nippon M.P. Co. (Nikkatsu)	1 9 1 0	8,920,000	5	3	3	256	348
Shinkō	1 9 3 1	4,250,000	5	3	5	130	405
Daito	1 9 3 3	700,000	6	1	—	45	195
Makino	1 9 3 5	800,000	5	1	—	—	—
Kyokutō	1 9 3 5	800,000	4	1	—	—	—
Zenshō	1 9 3 6	200,000	2	1	—	—	—
Kōyō	1 9 3 6	100,000	1	1	—	—	—
Tokyo Hassei	1 9 3 5	100,000	—	1	—	—	—

7. Table of the number of admissions to the motion picture theatres in 1936 and the number of theatres. (Cf. Table III)

The ebb and flow of the motion picture business in the whole country can be generally deduced by examining the total number of admissions to the motion picture theatres in every district, but the total number of admissions to the motion picture theatres in the whole country (Japan proper) during the year 1936 are: adults 159,504,009 and children 43,154,775; total 202,658,784, which indicates an increase of 10 per cent as compared with that of the preceding year and the statistics according to each Prefecture is as shown here below, but the total number of motion picture theatres in which Japanese pictures, foreign pictures and both pictures mixed are screened, are

Number of Theatres and Attendance in 1936 (Classified with
Prefecture by The Department of Home Affairs)

(Table III)

	Number of Attendance at Theatres	Number of Theatres				Theatres with Equipments for Sound System
		Theatres exhibiting Japanese Films	Theatres exhibiting Foreign Films	Theatres exhi- biting Japanese Films and Foreign Films	Total	
Hokkaidō	8,520,214	34	1	29	60	46
Tokyo	40,211,922	210	23	21	254	231
Kyoto	9,497,609	52	4	9	65	52
Osaka	32,694,535	126	15	10	151	145
Kanagawa	9,013,555	48	3	21	72	55
Hyōgo	11,989,257	53	4	4	61	57
Nagasaki	3,115,953	11	—	7	18	15
Niigata	2,206,737	24	1	11	36	30
Saitama	2,540,019	30	—	7	37	34
Gumma	2,127,990	18	—	5	23	21
Chiba	1,581,407	17	—	5	22	21
Ibaraki	857,152	14	—	8	22	18
Tochigi	1,366,355	19	—	2	21	15
Nara	994,768	25	—	3	28	12
Mie	1,447,967	9	—	11	20	18
Aichi	10,764,658	41	3	17	61	57
Shizuoka	4,133,398	35	2	15	52	38
Yamanashi	594,379	7	—	3	10	4
Shiga	826,437	17	—	—	17	10
Gifu	1,510,686	7	—	10	17	13
Nagano	1,576,495	17	—	14	31	25
Miyagi	1,630,565	10	1	7	18	10
Fukushima	2,394,264	19	—	10	29	25
Iwaté	1,037,779	6	—	13	19	13
Aomori	1,350,938	9	—	19	28	14
Yamagata	1,065,190	15	—	2	17	17
Akita	1,554,675	12	—	8	20	14
Fukui	1,199,766	4	—	5	9	9
Ishikawa	1,634,349	10	2	1	13	13
Toyama	1,985,937	7	1	3	11	11
Tottori	875,025	3	—	7	10	10
Shimané	418,954	5	—	3	8	7
Okayama	2,621,567	15	—	13	28	20
Hiroshima	4,666,505	23	1	17	41	37
Yamaguchi	2,090,842	20	—	10	30	26
Wakayama	2,219,156	22	1	2	25	15
Tokushima	1,114,288	5	—	5	10	10
Kagawa	1,448,464	14	—	5	19	17
Ehimé	3,012,332	18	—	5	23	21
Kōchi	1,179,142	10	—	3	13	8
Fukuoka	12,969,352	45	2	43	90	87
Ōita	1,065,009	10	—	7	17	15
Saga	1,312,556	7	—	7	14	11
Kumamoto	2,328,264	17	—	11	28	21
Miyazaki	1,675,373	4	—	8	12	10
Kagoshima	1,611,912	4	—	7	11	8
Okinawa	625,087	6	—	—	6	2
Total	202,658,784	1,130	64	433	1,627	1,368
Cf. [in 1935		1,117	59	410	1,586	1,207]

increasing year after year, and at the same time, a remarkable increase of motion picture theatres where mixed program of Japanese and foreign pictures are shown indicates that the foreign pictures are gaining public favour. As regards the institution of talkies, eighty-four per cent of the halls are installed and it is needless to explain that the motion picture theatres where only silent films are of shown, are very low class and they are limited to poorly equipped halls.

The number of admissions indicated in this table is the police statistics taken from the investigation of the Police Bureau of the Department of Home Affairs, so it is a declaration of sixty to seventy per cent of the actual number of admissions. Consequently, it can be safely said that the actual number may probably reach 320,000,000 or 330,000,000. It must not be overlooked that about 150 motion picture theatres in four localities, as the territories of Japanese motion pictures—Korea, Formosa, Manchoukuo and the Kurils—are to be added to the total number of Japan proper (spectators numbering about ten per cent of the total number of Japan) and the total amount of admissions may be estimated at a little more than 65,000,000 yen.

8. Two large trusts and their future.

Since now the motion picture industry in Japan is, as above-mentioned, emerging from a period of dawn into the hands of enterprisers, it cannot be said that it is invested under a modern business system, with the exception of the Tōhō Film Distributing Co., Ltd., namely P.C.L. and J.O.. Especially Shōchiku Combine is rich in power and ability as theatrical managers, but as it is the undertaking of Matsujirō Shirai and Takejirō Ōtani, who are not as yet accomplished business men, there lies inconsistency within in and has Shinkō Kinema Co. under it and in October, 1936, got a grip of the right of guidance of Nippon Motion Picture Co., but, on the contrary, both companies appeared to have invited depression and to have accelerated the difficulty of management on this account. Judging from general situation of the motion picture industry in Japan, Shōchiku Combine will, after all, call the existing motion picture companies together and manage its business along negative and conservative lines. The Tōhō Film Distributing Co. will protect P.C.L. and J.O. and join the Tōhō theatre circuit and may force its way into the existing power by positive and progressive policy and will divide all the markets into two and will acquire one-half, and as compared with Shōchiku Combine who lacks in support of plutocrats and banking facilities, the Tōhō Film Distributing Co. has not only such supporters as Kaichirō Nezu, Tozaburō Uyemura, Shintarō Ōhashi and Ichizō Kobayashi, but also has very extensive business connections, and as its development in the future is much hoped-for, they want to have the Tōhō Film Distributing Co., Ltd. to pursue a policy of pure business management to the end.

The motion picture enterprise of this country will dawn from now on.

The Motion Picture Theatres in Japan

By Kisao Uchida

Nearly all the motion picture theatres in Japan today have requisite equipment for screening of sound pictures. Theatres not so equipped may be said to be limited to those which are situated away from the centres of population. According to figures compiled in 1935, there were, out of a total of 1568 motion picture theatres in the country, as many as 1207 using sound picture apparatuses.

As to these apparatuses, those in the most important theatres are of such foreign make as the Western Electric, R C A, Tobis, while those in the others, that is, in the great majority of the theatres, are of the various Japanese make.

Though steady and certain has been the progress of motion picture production in Japan, not yet do the pictures produced, when taken as a whole, come up to the high artistic standard attained by those in the United States and Europe. It may be safely inferred from this fact that the minority of the public who prefer foreign pictures to Japanese ones are of a higher intellectual level than the majority who are satisfied with pictures made in Japan. Indeed some critics have gone so far as to state that the former form a class almost by themselves. Such being the case, one may well understand why it is that there are to be found in every important city in Japan theatres which make it a business of screening only imported films. This, of course, is not to say that foreign films are never shown in the other theatres; for in the centres of population other than these cities, both kinds of films are to be found on the same program, though theatres which list Japanese films exclusively are numerous indeed.

Now as to distribution of films. Among theatres handling imported films, there are, besides the independent houses, the two big circuits: the S Y (The Shōchiku Yōga Bu) and the Tōhō (The Tōhō Eiga Haikyū). There are, on the other hand, the firms of Shōchiku, Nikkatsu and Shinkō which not only produce most of the Japanese films but screen them in the theatres belonging to their respective circuits. Tōhō also produces pictures and these are distributed through the firm's own distributing organization. There are, furthermore, a large number of other theatres, including members of certain circuits, which present a series of films either on a contractual basis or by selecting them from time to time from the distributors' lists. In short, distribution of motion picture films in Japan may be said to be made in the following three ways: to theatres under direct management of companies producing the films, to those under contractual agreement with the distributors, and to those that are independent of the circuits and that select at

their convenience such films as are available to them.

In 1936, foreign films released by the two big circuits of S Y and Tōhō numbered 343 (American: 270 and European: 73) the former circuit having released 207 and the latter 137. Of all these, the English film "Things to Come" was the only one which was shown simultaneously by both of these organizations.

A matter of interest in regards all these films is that they are original versions on which Japanese titles have been superimposed. Though the method of screening by "dubbing" has been experimented with, the five films so far shown by this method succeeded only in calling forth adverse comments from the spectators on the ground that the method not only cheapens the original film but detracts from its interest. Consequently the screening of original films with superimposed Japanese titles has come to be a fixed policy in Japan and by this method those from the United States, France, Germany, England, Austria, Czecho-Slovakia, the U. S. S. R., Italy, etc. are now being shown all over the country.

In the days of silent pictures there used to be in Japan people commonly called "narrators" or "interpreters" who made it a profession to stand beside the screen and, for the benefit of the spectators interpret the story as well as speak the lines of the individual actors in each picture, whether it be of foreign or Japanese production. In fact toward the end of those days, the art of these "interpreters" reached a fairly high degree of perfection, but with the introduction of the talkie their services rapidly became superfluous, and were dispensed with for the spectators found that the superimposed lines served satisfactorily enough in enabling them to understand the pictures.

A characteristic of the motion picture business in Japan is that the length of time required for the screening of a program is longer than it is in the United States and European countries. Take the theatres in Tokyo for instance, the period is from 3 to 4 hours, the time in the majority of cases being of from $3\frac{1}{2}$ hours to 4 hours' length. The prevalence of this practice is accounted for by the fact that it has been for long customary with the theatres of the first-run to present a bill consisting of two feature films. It sometimes happens that, in the case of an especially rich program, a European film and an American film, both of exceptionally high quality, are to be found for simultaneous release. To cite an example of a case now several years old, Douglas Fairbanks' "Black Pirate" and Mary Pickford's "Sparrows" made up a first-run double bill. The practice is carried further in the theatres in small towns and villages where it is usual to find three features crowded into a single program with one or two being foreign films.

Though the better class patrons in the cities prefer a program containing one feature and a few shorts and requiring about two hours' time for the entire showing, as yet no such program has been arranged.

As a rule, the theatres in Japan change their programs weekly. Seldom is one program carried for two weeks in succession, seldom still for three or four weeks. "The

New Earth", a film of Japanese-German joint production directed by Dr. Arnold Fanck and recently released in Japan, may be said to be one of the very few to have had a run for long as three weeks—although it was with a weekly change of the other features shown with it that this was done. However, to thus run one of the features for over a week by altering the remaining part of the program is a practice to be seen but occasionally in so far as Japan is concerned. What is usually done is exemplified in the case of the French film "La Bandera" and the American one "The Prisoner of the Shark Island" which were given each a two-week run.

In releasing, it is well to note, a film is released not at a single theatre but at two or more, in the same week. This is true of Tokyo where there are, besides a large number of theatres catering to the general public, fifteen first-run houses which seek the patronage of a more discriminating class of spectators. These may be classified as follows: of the SY circuit, three theatres specializing in imported films; of the Tōhō circuit, one theatre specializing in imported films and two showing both foreign and Japanese films; and of the Shōchiku, Nikkatsu and Shinkō circuits, three for each circuit making a total of nine theatres. As, in Tokyo, films are released simultaneously at two or more theatres of a circuit, these theatres, though with occasional exceptions, use identical programs. When a film is released at only one theatre for exclusive screening, as it sometimes is the case, it is done so because that film is of a character peculiarly suited for use at that particular theatre. It so happens occasionally that when distributors, overstocked with new films, are pressed with the necessity of using more than one film at a time, different films are released simultaneously at different theatres.

By way of a reminder it may be noted that in accordance with the policy of placing two features on each program, the theatres must, in Tokyo, release weekly, in case of foreign films, from two to three of them through the SY circuit's three theatres specializing in foreign films (because one of the three theatres shows in many cases one film which is different from those for the remaining two theatres), and three films through the Tōhō circuit's one theatre specializing in foreign films and its two other theatres showing both Japanese and foreign films (because one of the theatres showing both kinds of films will usually release, simultaneously with those specializing in foreign films, one of the pictures released by the latter). In short, all these theatres release from five to six pictures every week, though at times more than six.

In the centres of population in Japan, the theatres have a manner of presenting a bill that is called "continuous" in the United States and "permanent" in France, a method enabling the spectators to be admitted into the theatre regardless of the part of the program that is being projected at the time, so that they may sit, for instance, from the middle of the first film, on through the remainder of the program and the first part of the next one, until the middle of the first film is shown for the succeeding time.

All motion picture theatres make it a rule to close their doors at ten o'clock though the opening time may vary according to where the theatre is situated and also to the day of the week. In Asakusa, Tokyo's popular amusement section filled with theatres of all kinds, the motion picture theatres commence business for the day at ten o'clock in the morning whether on Sunday, national holiday or week-day, but in other sections of the capital, they generally open at ten o'clock on Sundays and holidays and at noon on other days. (There are, of course exceptions in which cases some theatres in Asakusa and in other parts commence business at nine o'clock, and some outside Asakusa at eleven o'clock, on week-days.)

Although the theatres of the Tōhō circuit have adopted a new policy of charging a uniform admission of 50 sen per seat, it is customary for all other first-run theatres to charge from 50 sen up, the price varying according to the position of the seat as well the floor on which it is.

The admission, however, remains the same irrespective of whether it is week-day, Sunday or national holiday.

There is, in addition in Tokyo, a system whereby the price is reduced for spectators admitted after 7.30 or 8 o'clock in the evening. The system prevails at all theatres, excepting those of the Tōhō circuit and Teigeki (The Imperial Theatre) which is the best in the S Y circuit, the hour being at 7.30 o'clock at some and at 8 at others. The extent of reduction is, however, never more than half of the regular admission charge (as for instance reducing from 50 sen to 30 sen). Since each program requires from $3\frac{1}{2}$ to 4 hours to go through and the closing time is 10 o'clock, any spectator entering the theatre at 7.30 or 8 o'clock can enjoy not only more than half of the show but the whole of the best picture on the bill. It is therefore not to be wondered at that not a few people do take advantage of the reduction.

Furthermore, a number of theatres in Tokyo (Teigeki and Musashino Kan of the S Y circuit; Kanda Nikkatsu Kan and Azabu Nikkatsu Kan of the Nikkatsu circuit; and Shinjuku Shōchiku Kan of the Shōchiku circuit) have a policy of allowing a discount in admission to students of recognized schools.

There are motion picture theatres in Tokyo which customarily offer attractions in the form of a stage show or vaudeville. The most important one of these theatres is the Nippon Gekijō which, having a seating capacity of 2958 persons, is the largest in Japan. In it a spectator is able to enjoy for the popular price of 50 sen a rich bill consisting of one foreign film, one Japanese film and a stage show which is put on by the Stage Show Section of the theatre and has as its mainstay a dancing troop of some sixty girls who, entertain mostly by jazz dance and music. Besides this ensemble of girls the theatre not only has its own group of singers, special dancers and other artists of the stage who perform whenever the occasion demands, but also engages, whenever

necessary, performers from outside the management.

Aside from the theatre mentioned, there is the Tōyoko Eiga Gekijō which offers from time to time light comedies to supplement that part of the program made up only of motion pictures. Also there are two theatres, among those of the more popular class, which are vaudefilms, the bill of which consists of both motion pictures and vaudeville, under the management of the Yoshimoto Kōgyō-bu.

Certain theatres have still another arrangement for offering stage attractions which, in the case of houses specializing in screening of imported films, usually take the form of performances by some foreign variety troupe visiting Japan, and, in the case of houses presenting Japanese films exclusively, of short acts in which the players of the company producing the films appear personally.

Theatres which give about one hour to each performance of films, namely, those which may come under the term "News Theatres," are springing up in other cities and towns. Though so classified, these theatres use bills which are not entirely of news reels but of a good mixture of news reels and films of short subjects.

Documentary Films

By Tadasi Iizima

It is indeed far from easy to set down on paper exactly how far the production of documentary film has developed in Japan. The reasons are to be found, first of all, in the scarcity of films to which the term "documentary" may be applied in its true sense, and, secondly, in the fact that in so far as this particular field is concerned, conceiving the scale as well as planning every detail in the process of film production, with large sums of capital at disposal and under the direction of a competent staff of technical experts, is an undertaking which belongs yet to the future. The truth of this statement becomes more evident when it is noted that of the 213 documentary films produced in 1936, more than half were those still of the silent picture category. What is more, these films were never shown to the ordinary theatre-goers but only to select groups of people. Such a state of affairs, however, is only detrimental to the development of documentary film production and, consequently, the question of saving the industry from this state has become one of grave concern for at least the conscientious members of the intelligentsia.

And yet, the year 1936 may be said to have been, in a sense, epoch-making. For, though, unfortunately, during it no tangible fruits could reasonably be said to have been borne, certain steps were taken which gave the industry assurance of rapid future progress. It was in 1936 that the two great motion picture companies of Nikkatsu (Nippon motion picture Co.) and Shōchiku inaugurated their respective Documentary Film Departments and that the Dai Nippon Eiga Kyōkai (The Japan Motion Picture Foundation), encouraged by the Department of Home Affairs, urgently advocated, through the pages of its organ "Nippon Eiga", the starting of the movement whose object is to make the showing of documentary films in the theatres an obligatory matter. Simultaneously with this advocacy, the organ sponsored and duly led the way to the holding on June 16 of the All Japan Documentary Film Concourse. Among those present at the event were individuals connected with the Departments of Education and Home Affairs, also such specialists as Professor Shūichi Sasaki of the Tokyo Higher Normal School, Professor Yoshio Taniguchi of the Tokyo College of Engineering, Mr. Yoshio Fujioka of the Institute of Physical and Chemical Research, Mr. Hyōta Manako, Chief of the Motion Picture Section of the Tokyo Asahi Shimbunsha, and Mr. Yasuo Itō, Chief of the Motion Picture Section of the Tokyo Nichinichi Shimbunsha.

With the assistance of these patrons who acted as judges on the merits of the films brought together, the Concourse, as the first of the kind held in Japan, proved to

be of great success.

Of the prizes then offered, no work was found to be deserving of the first, but the second prize was awarded to "Tobacco, Tobacco", a Shōchiku production of one reel length, and the third prizes respectively to "Shinju no Kuni" (The Land of Pearls), a Tokyo Cinema Shōkai production also of one reel, and to "Shio" (Salt), a Nikkatsu production of the same length. The Dai Nippon Eiga Kyōkai, furthermore, in an endeavour to set the pace for greater interest in the making of documentary films, had the Nikkatsu bring out the picture "Mizu" (Water) and the Shashin Kagaku Kenkyūsho (P.C.L.) the picture "Talkie no Hanashi" (The Story of Talkies).

Some business firms, quick to perceive the immense publicity value the motion picture possesses in relation to the general public, proceeded actively to produce films advertising their products. In the making of these films, the efforts of the Shashin Kagaku Kenkyūsho, using its P.C.L. Sound Recording System has been particularly evident, the number of films finished in the year, including those made on the producer's own initiative as well those made on government orders, being as many as forty-two. Besides, such firms as the Kaji Shōkai and the J. O. Studio were busily engaged in producing films on contractual basis, their service being utilized by the Meiji Seika (The Meiji Confectionary Company), the Tokyo Dentō (The Tokyo Electric Light Company), the Hokkaidō Tankō (The Hokkaidō Coal Mining Company) and others. However, it must be said that it is the government and its affiliated groups, rather than such firms, that are today making full use of the publicity value the documentary film possesses. Reaping by far the best results of all, is the Bureau of Traffic and Operation in the Department of Railways, whose publicity films are establishing a high reputation in the theatres to which they are let out gratis for public showing. Within the year, six films were produced for the Bureau and these, works of the Shashin Kagaku Kenkyūsho and the Yokohama Cinema Shōkai, show marks of rather skilful editing. They may be said to constitute the only group of documentary films which the public were able to see without experiencing any difficulty. Though it is reported relative to government circles that, for the production of motion pictures, the Department of Education has budgeted for 1937 the sum of ¥ 200,000, the Department of Communication approximately ¥ 100,000, and the Department of Railways approximately ¥ 70,000, these funds, needless to say, are meagre indeed when compared with sums which foreign governments are wont to appropriate for similar purposes. The educational films made by the Department of Education are being shown in the schools. The Departments referred to and also the film plant of the South Manchuria Railway Company are producing pictures with comparatively liberal funds at their disposal, but the other governmental departments, as well as affiliated bodies, are obliged to rely on funds far too inadequate for the purpose and, consequently, of the pictures they have hitherto produced, but few must be said to

be deserving of special attention.

The Board of Tourist Industry of the Japanese Government Railways, the Society for International Cultural Relations, the Japan-Brazil Economic Association (Associação Economica Nippon-Brasileira) are filming pictures for the purpose of showing them abroad. "Také" (Bamboo), produced in 1935 by the Board of Tourist Industry, was distributed by the Paramount Films, but other films were shown only to limited groups of people. However, it is believed that the number of spectators will be eventually increased. Of the firms engaged solely in the making of documentary films, the Yokohama Cinema Shōkai and the Bunka Eigasha are well known. Although the former did not evince any great activity during 1936, its accomplishments in the previous years have left a definite record in the annals of the documentary films industry. Memorable were also the contribution made by the newspaper publishers of the Tokyo-Osaka Asahi, the Tokyo Nichinichi and Osaka Mainichi, the Yomiuri, and the Hōchi.

Of the documentary films produced in 1936 the following are well known:

Kagami-jishi—produced by the Society for International Cultural Relations; Tobacco no Dekirumadé (How to Make Tobacco)—by the Bureau of Monopoly in the Ministry of Finance; Nippon no Uta (Melodies of Japan) and Noh (Japan's Classical Noh Drama)—by the Board of Tourist Industry; Hikyō Nekka (Johol, the Mysterious Region) and also Sōgen Baruga (The Steppe Baruga)—by the studio of the South Manchuria Railways; Mizu (Water)—by the Dai Nippon Eiga Kyōkai; Sensen ni Hoyu (Dogs on the Battle Field)—by the Seikō Kinema Shōkai; Bōkū Nippon (Nippon under Airraid)—by the Shashin Kagaku Kenkyūsho; Nippon Tei-en Geijutsu (The Art of Japanese Landscape Gardening)—by the Bunka Eigasha; Tobacco, Tobacco—by Shōchiku; Shio (Salt), Nanyō Mōgeigari (Whaling on the South Seas), Kokubō Zensen Hassen-Kilo (National Defence of 8,000 Kilometres)—by Nikkatsu, Kuroi Taiyō (The Total Eclipse)—by the Tokyo Asahi Shimbunsha.

"Kagami-jishi", "Noh" (Japan's Classical Noh Drama) and "Nippon Tei-en Geijutsu" (The Art of Japanese Landscape Gardening) are each expository of a traditional art of Japan and so, presumably, of special interest to foreigners, but, regrettable to say, the explanation that is rendered with each of these films leaves much to be desired.

"Hikyō Nekka", (Johol the Mysterious Region), a factual picture of a considerable length, possesses a peculiar appeal in its faithful depiction of scenes of nature, of constructions, etc. that are as yet little known to the world; but this film also is weak in that it fails to fully describe Nekka as a place of human habitation. Inclining towards being a mere scenery film rather than a scientific one must be said to be its most serious drawback. "Kuroi Taiyō" (The Total Eclipse) is a film of the recent solar eclipse and one which, for its excellent scientific explanation of the phenomenon, has won an enviable reputation.

News Pictures

By The International Cinema Association

News picture production in Japan may be said to be still in its early stage of development, for it was only so recently as in 1933 and 1934 that the industry began to show any sign of real activity. The pictures produced until recently, furthermore, being to a large measure documentary in character, fell far short of the vernacular press in point of news interest. This shortcoming, however, has been considerably overcome ever since the industry entered a new epoch, so to speak, with its participation in the reportorial competition at the time of the Olympic Games at Berlin.

Whereas in other countries firms engaged in the production of news pictures are in close co-operation with news agencies and yet able to carry on their work without the slightest sacrifice of their respective identity, in Japan all work in this field which is worth one's notice present quite a different aspect in that they forms one of the many activities of a few well-known newspaper publishers.

Of these newspaper establishments, one embracing the Tokyo Nichi Nichi-Osaka Mainichi chain and the other, the Tokyo Asahi-Osaka Asahi chain, loom predominantly; so much so, in fact, that their respective news pictures: the Tokyo Nichi Nichi-Osaka Mainichi International News and the Asahi World News, appear to have virtually divided up between themselves for their exclusive exploitation the whole news picture world of Japan. To be sure, there are newspaper publishers of secondary importance such as the Yomiuri and Hōchi who also produce news pictures, but their pictures are in most cases not, strictly speaking, of the timely news variety but rather what may be termed "documentary shorts". What holds greater promise than the endeavours of these latter publishers, is the work begun by the Zen Nippon Hassei News Shimbun Remmei (The All-Japan Sound News Press League), an organization which came into being toward the end of 1936 and which embraces 14 influential local newspapers published in centres other than Tokyo and Osaka. Each of its member firms is today showing in the theatres within its sphere of circulatory influence news pictures which bear the name of that firm.

Generally speaking, both the Tokyo Nichi Nichi-Osaka Mainichi International News and the Asahi World News are to be seen in all parts of the country, but more specifically speaking, the former, after their having been distributed through the firm's own distributing system, are shown principally in the Shinkō circuit of theatres, while the latter, after having left the producing department and passed through the hands of three distributors: the Chūō Eigasha, the Tōwa Shōji and the Tsukamoto Yōkō, are used in theatres principally of the Nikkatsu circuit though sometimes in others as well. The

Tōhō and Shōchiku circuits of theatres also show films produced by the two outstanding newspaper firms, but by selecting the films from one or the other to suit their own convenience.

As to the technical routine in the making of these news pictures, the work is assigned respectively to the Shashin Kagaku Kenkyūsho (The Photo Chemical Laboratory) by the Asahi World News, to the Yakohama Cinema Shōkai (The Yokohama Cinema Company) by the Tokyo Nichi Nichi-Osaka Mainichi International News, and to the Ei-on Shōkai (The Ei-On Company) by both the All-Japan Sound News Press League and the Yomiuri News. The Hōchi Talkies make their pictures in collaboration with the Tōa Hassei News Eiga Seisakusho (The Tōa Sound News Company).

The screening in Japan of news pictures of the Olympic Games—already referred to—created a considerable sensation among the public and in this work the Asahi World News and the Tokyo Nichi Nichi-Osaka Mainichi International News, both in co-operation with foreign news picture companies, vied most intensely with each other. The Asahi edited their films together with Ufa, while its rival, the Tokyo Nichi Nichi, with the Bavaria Pictures. Driven by the exigencies of the time the two Japanese firms have since come to establish with foreign producers a relation that is almost perfect, so that today the theatre-goers in Japan can witness happenings in other parts of the world as easily as they can see those in their own land. With a view to co-operating likewise with some foreign news picture producer, the Tōa Hassei News Eiga Seisakusho had been established recently. Also the All-Japan Sound News Press League, on the other hand, though of a more recent birth, seems to have begun active work.

In the production of news pictures, there has been formed, with these firms as its nucleus, the Nippon News Jissha Eiga Remmei (The Japan Pictorial News League) which, with assistance from Various departments of the government such as the Department of Foreign Affairs, the Department of Home Affairs, the Dep. of the Railways, the Dep. of Education, Dep. of War, Dep. of Navy, is engaged in supplying its member firms with news material as well as offering them facilities in the filming of news pictures. The League has enrolled in it, in addition to the already mentioned firms specializing in news pictures, all firms whose object is the production of cinema in a broader sense of the term.

There are at present only two foreign firms—the Metro and the Paramount—engaged directly in filming of their news pictures in Japan. Fox, who until recently had their own camera unit in Japan, have, however, withdrawn their men from the field, having concluded with the Asahi a contract for exchange of news films.

What is the International Cinema Association of Japan ?

Since there is a growing inclination in foreign countries to learn something about Japanese life and culture, it is imperative that cultural relations be facilitated in order that foreigners may understand readily what Japanese people think and what they feel.

The most effective means for that purpose is to utilize the motion picture industry, which cultural significance is fully acknowledged. In Japan many enterprises of this kind have been undertaken by various governmental offices and private organizations. To make their efforts more effective and to give them guidance, the International Cinema Association of Japan was organized in September 1935, under the auspices of the Department of Foreign Affairs. The primary objective is to establish a strong means of co-ordinating the activities of those offices and organizations for the purpose of promoting mutual understanding and goodwill throughout the world by the interchange of motion pictures among nations, and the presentation of Japan through the medium of the screen.

The International Cinema Association of Japan produces motion pictures to be distributed and exchanged in foreign countries; co-ordinates the work of motion picture *entrepreneurs*, giving guidance and assistance to them in producing and distributing films abroad; provides facilities for foreigners engaged in motion picture industry to study Japan; and undertakes other activities considered by the Board of Directors as suitable for the purpose of the Association.

The office is located in Kyōdō-Tatemono Bldg., Ginza, Kyōbashi-Ku, Tokyo. The chief officers are as follows :

President :	Viscount	Sukekuni Soga
Managing directors :	Count	Kiyoshi Kuroda
	Baron	Takaharu Mitsui
General secretary :		Haruo Kondō

Motion Picture Chronology—1936

January : The first theatre in Japan to specialize in showing of news pictures was opened in the basement of the Nippon Gekijō, called the Daiichi Chika Gekijō. This news theatre has a seating capacity for 300, charges 20 sen admission, and runs 9 times a day a program requiring one hour for each showing.

The Contemporary Play Studio of the Shōchiku Kinema was removed from Kamata to its new site in Ōfuna.

February : Shōchiku Ōfuna Haiyū Gakkō (the Shōchiku's Ōfuna School of Acting) was opened. Dr. Arnold Fanck arrived in Japan.

Nippon Motion Picture Co. (Nikkatsu) by paying out ¥ 200,000 discharged 167 musicians and "interpreters".

The films "Jinsei Gekijō" (The Theatre of Life) and "Arigato-San" (Mr. Thank You) were released.

March : The Kyokutō Eiga Kabushiki Kaisha was established.

Shōchiku, through the courtesy of the Japan Economic Mission to Siam, exported the films "Arigato-San" (Mr. Thank You), "Ano Michi, Kono Michi" (This Way and That Way) and "Hanayomé Kurabé" (A Bride Contest) to that country.

Dai Nippon Eiga Kyōkai advocated a movement for introducing compulsory showing of documentary films in the theatres, and proposed a prize contest for documentary films and also a plan for ten days' showing.

All the theatres in Japan expressed opposition to the proposal for ten days' showing. News Cameraman Kyōkai (The News Cameramen's Association) was organized.

The films "Daigaku Yoitoko" (Great is College!) and "Jōnetsu no Shijin Takuboku" (Takuboku, the Poet of Passion) were released.

April : Kyokutō Eiga Satsueisho (the Far Eastern Motion Picture Studio) was removed to Furuichi. The films "Kazoku Kaigi" (The Family Conference) and "Kōchiyama Sōshun" were released.

May : Nikkatsu Bunka Eigabu (the Nikkatsu Documentary Film Department) was established. Zenshō Kinema Kabushiki Kaisha was established.

Chiezō Eiga Production reunited with Nikkatsu.

The films "Oboroyo no Onna" (Woman of the Misty Night) and "Naniwa Elegy" were released.

June : Dr. Arnold Fanck together with Mansaku Itami commenced work on "Atarashiki Tsuchi" (The New Earth—Die Tochter des Samurai).

Dai Nippon Eiga Kyōkai held the Bunka Eiga Concourse (Documentary Film Concourse) and Shōchiku's "Tobacco, Tobacco" Nikkatsu's "Shio" (Salt) and Tokyo Cinema Shōkai's "A Land of Pearls" were awarded prizes.

Minister of Education Mr. Hirao conferred with motion picture people.

The government authorities and motion picture people met to discuss the question of the rights relative to motion pictures.

The films "Tōchūken Kumoemon", "Akanishi Kakita" and "Ani Imōto" (Brother and Sister) were released.

July : Tōhō Eiga Haikyū Kabushiki Kaisha was established with a capital of ¥ 500,000.

August : Joseph von Sternberg arrived in Japan.

The Annual Summer School was held at the Akabané Primary School, Shiba, Tokyo, under the auspices of Zen Nippon Eiga Kyōiku Kenkyū Kai (Association of All Japan Cine-Education)

At the Eiga Concourse held under the auspices of the Tokyo Nichi Nichi Shimbunsha, Chiezō Production's "Onnagoroshi Aburajigoku" (The Murder of the Oil Merchant's Widow), Nikkatsu Tamagawa's "Fūryū Fukagawa Uta" (The Romantic Song of Fukagawa), the South Manchuria Railway Publicity Department's "Sōgen Baruga" (The Steppe Baruga) were shown, but of these only "Fūryū Fukagawa Uta" won award.

Elmer Rice arrived in Japan.

September : Makino Talkie reorganized on joint stock basis.

Daiichi Eigasha was dissolved.

The entire business of Nikkatsu was transferred to Uzumasa Hassei Eiga Kabushiki Kaisha.

The film "Hitori Musuko" (The Only Son) was released.

October : The South Manchuria Railway Company established Mantetsu Eiga Seisakusho (the South Manchuria Railway Film Plant) following reorganization and change of policy of the hitherto existent motion picture staff of the Publicity Department.

The headquarters of the P. C. L. was established to co-ordinate the activities of Shashin Kagaku Kenkyūsho (the Photo-Chemical Laboratory), P. C. L. Eiga Production and Tōhō Eiga Haikyū Kabushiki Kaisha (the Tōhō Film Distributing Company).

The film "Gion no Kyōdai" (Sisters of Gion) directed by Kenji Mizoguchi, was awarded a prize by Kantoku Kyōkai (The Directors' Association)

The films "Matatabi Senichiya" (Thousand and One Nights of Hobo Gambler) "Gion no Kyōdai (Sisters of Gion) were released.

November : The film "Shindō" (The New Road) was released.

December : Bandō-Tsumasaburō Production was dissolved.

Takada Production severed relation with Shinkō.

Zen Nippon Hassei News Shimbun Remmei (the All Japan Sound News Press League) was organized.

The film "Hikoroku Ōini Warau" (Hikoroku Laughs Heartily) was released.

Motion Picture Enterprises of Governmental and Associated Bodies

THE DEPARTMENT OF HOME AFFAIRS

The Bureau of Public Order: Objects and Activities: Censoring and licensing of films for public showing and enforcing of laws governing the motion picture.

The Bureau of Hygiene: Objects and Activities: Making of motion pictures for dissemination of ideas on health and sanitation.

THE DEPARTMENT OF FINANCE

The Bureau of Monopoly: Objects and Activities: Making and showing of motion pictures for giving publicity to the work of the Bureau.

THE DEPARTMENT OF EDUCATION

The Bureau of Social Education: Objects: Giving social education by means of the motion picture. Activities: 1. Making of educational films. 2. Distributing and lending of such films. 3. Offering annually of "A Short Course in Education through the Motion Picture" and "A Short Course in Filming and Screening of the Motion Picture" with a view to giving training in, as well as making more universal, the use of the motion picture for educational purposes. 4. Recommending films of high merit and offering prizes for a certain number of such films. 5. Publishing of "Mombushō Kyōiku Eiga Jihō" (The Educational Film News of the Department of Education).

THE DEPARTMENT OF AGRICULTURE AND FORESTRY

The Bureau of Animal Industry: Section of General and Veterinary Affairs: Objects and Activities: Making and showing of motion pictures for dissemination of knowledge about the care of live-stock.

Section of Live-Stock Insurance: Objects and Activities: Making and showing of motion pictures for giving publicity to live-stock insurance.

Section of Horse: Objects and Activities: Making and showing of motion pictures on the various uses to which the horse is put.

The Bureau of Agriculture: Section of Land Adjustment and Reclamation: Objects and Activities: Making and showing of motion pictures recording land cultivation.

Section of Plant Industry: Objects and Activities: Making and showing of motion pictures recording improvements in agriculture. Also giving financial aid for purchasing of motion pictures projectors to provincial organizations offering agricultural training.

THE DEPARTMENT OF COMMUNICATION

The Communications Museum : Objects and Activities : Making and showing of motion pictures for advertising telegraphic, telephonic and postal services.

The Bureau of Post-Office Life Insurance : Objects and Activities : Making and showing of motion pictures for dissemination of knowledge about, and giving publicity to, government insurance.

THE DEPARTMENT OF RAILWAY

The Board of Tourist Industry : Objects and Activities : Making and showing in foreign countries of motion pictures introducing Japan abroad and attracting tourists to Japan.

The Bureau of Traffic and Operation : Objects : Inducing people to travel in Japan and improving public morality among the travellers. Activities : 1. Making of motion pictures. 2. Lending of films to theatres, schools and groups. 3. Screening of motion pictures at the Railway Museum every Saturday afternoon.

THE DEPARTMENT OF OVERSEAS AFFAIRS

The Bureau of Exploitation : Objects and Activities : Making and showing of motion pictures in Japan describing activities in her colonies.

KOKUSAI EIGA KYŌKAI (THE INTERNATIONAL CINEMA ASSOCIATION OF JAPAN)
KOKUSAI BUNKA SHINKŌ KAI (THE SOCIETY FOR INTERNATIONAL CULTURAL RELATIONS) Objects and Activities : Making of motion pictures in Japan and showing them in foreign countries for the purpose of introducing Japan and her culture abroad.

NICHI-HAKU KEIZAI KYŌKAI (ASSOCIAÇÃO ECONOMICA NIPPO-BRASILEIRA)
Objects and Activities : Making of propaganda films for introducing Japanese affairs to people in Brazil.

SANGYŌKUMIAI CHŪŌKAI (THE CENTRAL ASSOCIATION OF INDUSTRIAL GUILDS)
KŌGYŌKUMIAI CHŪŌKAI (THE CENTRAL ASSOCIATION OF MANUFACTURERS GUILDS)

KYŌCHŌKAI (THE SOCIETY FOR THE CONCILIATION OF LABOR AND CAPITAL)
NIPPON SHŌKŌ KAIGISHO (THE JAPAN CHAMBER OF COMMERCE AND INDUSTRY)
DAI NIPPON SANRINKAI (THE JAPAN FORESTRY ASSOCIATION)
TEIKOKU BAHITSU KYŌKAI (THE IMPERIAL HORSE ASSOCIATION)
MINAMI MANSHŪ TETSUDŌ EIGA SEISAKUSHO (THE SOUTH MANCHURIA RAILWAYS MOTION PICTURE PRODUCTION DEPARTMENT)
ŌMIJIN KYŌKAI (THE ŌMIJIN ASSOCIATION)
HYŌGOKEN KANKŌ KYŌKAI (THE HYŌGO PREFECTURE TOURIST ASSOCIATION)

YAMANASHIKEN KAIHATSU KYŌKAI (THE YAMANASHI PREFECTURE DEVELOPMENT ASSOCIATION)
CHŌSEN SŌTOKUFU SŌTOKUKAMBŌ BUNSHOKA (THE ARCHIVES AND DOCUMENTS SECTION OF THE SECRETARIAT OF THE GOVERNOR-GENERAL'S OFFICE OF CHŌSEN)
CHŌSEN TETSUDŌ KYOKU (THE CHŌSEN RAILWAY BUREAU)
TOKYOSHI KYŌIKUKYOKU (THE TOKYO MUNICIPAL BUREAU OF EDUCATION)
OSAKASHI DENKIKYOKU (THE OSAKA MUNICIPAL ELECTRIC BUREAU)

NIPPON HŌSŌ KYŌKAI (THE BROADCASTING CORPORATION OF JAPAN)
DAI NIPPON EIGA KYŌKAI (THE JAPAN MOTION PICTURE FOUNDATION)

Motion Picture Enterprises in Japan

DAITO EIGA CO. LTD. (Daito Motion Picture Co., Ltd.)

Daito Bldg., No. 2, Ginza 1-Chōmé, Kyōbashi-Ku, Tokyo

Capital:	¥ 700,000
President:	Tokusaburō Kawai
Chief managing director:	Ryūsai Kawai
Managing directors:	Tatsugorō Abé, Naozané Senno, Kōhachi Suzuki

“Daito Studio” No. 445, Nishi-Sugamo 4-Chōmé, Toshima-Ku, Tokyo (Manager: Ryūsai Kawai)

Distribution:	Theatres under direct management:	10
	“ under special contract:	381
	“ under percentage contract:	18
The number of directors:	8	
“ cameramen:	7	
“ actors:	male 253, female 161, juvenile 10	

“DAITO SUGAMO STUDIO” No. 445, Nishi-Sugamo 4-Chōmé, Toshima-Ku, Tokyo

Manager:	Ryūsai Kawai
Head of the Accountants' Department:	Masao Koshishio
The site of the studio:	4,000 <i>tsubo</i> *
Stages:	5 stages (1 of 300 <i>tsubo</i> , 2 of 200 <i>tsubo</i> , 2 of 100 <i>tsubo</i>) 1 sound-recording stage of 100 <i>tsubo</i> * 1 <i>tsubo</i> is 3,305 square metres. (approximately)
Cameras:	Akeley 1 Parvo 5 Howell 7 Aimmo 3 Aimmo (fast camera) 1
Equipment of electric power:	alternating current 400 KW continuous current 200 KW
Amount of consumed electric power:	30,000 KW (per month)
Directors:	Minoru Ishiyama, Hōzō Nakajima, Sentarō Shirai, Ryūzō Ōtomo, Misao Yoshimura, Hideto Hayabusa, Yū Hijikata, Bonhei Toyama
Cameramen:	Takamitsu Iwafuji, Kō Matsui, Haruo Shinomura, Teijirō Naga, Asajirō Hirokawa, Toshiyuki Kanamori
The number of property men:	25

The number of dressers: 10
 " hair-dressers: 18

IRIÉ PRODUCTION Shiseidō Bldg., No. 3, Ginza Nishi-7-Chōmé, Kyōbashi-Ku, Tokyo

Manager: Miss Takako Irié
 Staff members: Yasunaga Tōbōjō, Chieo Kimura, Michimi Tamura
 Distribution: by The Tōhō Eiga Haikyū Co., Ltd. (The Tōhō Film Distributing Co., Ltd.)
 The number of actors: Male 2, female 1
 " cameramen: 1, Mitsuo Miura

ZENSHŌ KINEMA CO., LTD. Ayameiké, Saidaiji, Fushimi-Mura, Ikoma-Gun Nara-Ken

Capital: ¥ 200,000
 President: Tenryū Yamaguchi
 Managing directors: Narasaburō Nishida, Fusaé Yamaguchi
 Inspector: Kōjū Shimaoka
 Distribution: Theatres with the lease 80

"ZENSHŌ STUDIO" Ayameiké, Saidaiji, Fushimi-Mura, Ikoma-Gun Nara-Ken

Manager: Tenryū Yamaguchi
 General secretary: Kōzō Sakamoto
 Secretary: Kōjū Shimaoka
 Head of the Proceeding Department: Kanenori Yamada
 Head of the Propaganda Department: Kōichi Hirano
 The site of the studio: 6,250 *tsubo*
 Stages: 2 stages of 200 *tsubo*
 1 sound-recording stage of 36 *tsubo*
 Sound-recording system: Tsukakoshi System
 Cameras: Parvo 3
 Equipment of electric power: alternating current 120 KW
 Amount of consumed electric power: 5,500 KW (per month)
 Directors: Kōji Inaba, Kanenori Yamada, Shigeru Kaneda, Shirō Shiroaki
 Cameramen: Yoshio Nakamura, Yoshikazu Fujii, Nobuyuki Tamaoki
 The number of property men 21
 " dressers 3
 " hair-dressers 4

J. O. STUDIO CO., LTD. No. 10, Uzumasa Kami-Gyōbu-Chō, Ukyō-Ku, Kyoto

Capital: ¥ 500,000
 Managing director (representative): Yoshio Ōsawa
 Manager: Keiji Ueno
 Distribution: by The Tōhō Eiga Haikyū Co., Ltd. (The Tōhō Film Distributing Co., Ltd.)

The site of the studio: 10,000 *tsubo*
 Stages: 2 stages of 200 *tsubo* for talkie, 1 sound-recording stage of 50 *tsubo* for after-recording and dubbing, 1 special stage, 1 cartoon stage, 1 screen back process stage
 Sound-recording system: R. C. A. System, Jenkins Adea System
 Cameras: Bell and Howell 3 Super Aimmo 1
 Mitchell 2 Aimmo 5
 Amount of consumed electric power: 50,000 KW (per month)
 Directors: Mansaku Itami, Tamizo Ishida, Kyōtaro Namiki
 Cameramen: Eiji Tsuburaya, Isamu Ueda, Shigeru Miki, Masao Tamai
 The number of actors: male 21, female 5, juvenile 2
 " property men: 7
 " dressers: 4
 " hair-dressers: 1

KYOKUTŌ EIGA CO., LTD. No. 61, Bakuro-Chō 2 Chōmé, Higashi-Ku, Osaka

Capital: ¥ 1,000,000
 Managing directors: Shunsaburō Araki, Junichi Akasaka, Teizō Kanda
 Studio:
 "Furuichi Studio" No. 385, Furuichi-Machi Karunosato, Minami Kōchi-Gun, Ōsaka (Manager: Masahiko Ushizukuri)
 Distribution: Theatres under special contract: 355
 " under percentage contract: 1

"KYOKUTŌ FURUICHI STUDIO" No. 385, Furuichi-Machi Karunosato, Minami-Kōchi-Gun, Ōsaka

Manager: Masahiko Ushizukuri
 Head of the General Affair Department: Hiroshi Hasegawa
 The site of the studio: 10,000 *tsubo*
 Stage: 1 stage (2 are under construction)
 Equipment of electric power: alternating current 200 KW
 Directors: Teppei Yamaguchi, Masao Yonezawa, Hakko Seitō, Michio Suzuki
 Scenario writer: Kiyohiko Sakama
 Cameramen: Sadao Kamimura, Seihachi Matsumoto, Masakatsu Tani-guchi, Masahiro Miyazaki
 The number of actors: male 142, female 22, juvenile 2

MAKINO TALKIE CO., LTD. Kanda Bldg., No. 19, Imahashi 2-Chōmé, Higashi-Ku, Ōsaka

Capital: ¥ 800,000
 Chief managing directors: Masahiro Makino, Suesaburō Sasai

Managing directors: Masao Muneta, Seizaburō Ōta, Kenji Hatakeyama
 Studio: Uzumasa, Katabira-no-tsuji, Ukyō-Ku, Kyoto (Manager: Masahiro Makino)

Distribution:

Theatres under direct management: 2
 " under special contract: 308
 under percentage contract: 4
 The number of directors: 6
 " cameramen: 7
 " actors: male 66, female 31, juvenile 1

"MAKINO TALKIE STUDIO" Uzumasa Katabira-no-tsuji, Ukyō-Ku, Kyoto

Manager: Masahiro Makino
 Adviser: Suesaburō Sasai
 Head of the Planning Department: Hideo Matsuyama
 Head of the Producing Department: Hiroshi Itō
 The site of the studio: 3,500 *tsubo*
 Stages: 4 stages (of 150, 250, 170, 420, *tsubo*)
 Sound-recording system: Eion System
 Cameras: Parvo 5 Ernemann 1
 Equipment of electric power:
 alternating current 300 KW
 Amount of consumed electric power: 30,000 KW (per month)
 Directors: Teiji Matsuda, Nobuo Nakagawa, Hiroshi Seimaru, Gorō Hirose, Tameyoshi Kubo
 Cameramen: Ihachi Ōmori, Harumi Fujii, Yoshio Nishimoto, Shihei Masaki, Keizō Yanagi, Shūichi Ōtsuka, Shinjirō Izumi
 The number of actors: male 66, female 31, juvenile 1
 " property men: 40
 " hair-dressers: 6
 " dressers: 5

NIPPON KATSUDŌ SHASHIN CO., LTD. (NIKKATSU) (The Nippon Motion Picture Co. Ltd.)
 No. 11, Kyōbashi 3-Chōmé, Kyōbashi-Ku, Tokyo

Capital: ¥ 8,000,000
 President: Sakichi Morita
 Chief managing director: Sakaé Ōsaka
 Vice president: Teiji Tanaka
 Managing director: Tsunekichi Ishii
 Inspector: Hanasué Ogasawara
 Studios:

“Tamagawa Studio”: No. 603, Nunoda Kojimabun, Chōfu-Machi, Kitatama-Gun,
Tokyo (Manager: Kanichi Negishi)

“Kyoto Studio”: No. 14, Uzumasa Ōyabu, Ukō-Ku, Kyoto (Manager: Heiji Fujita)

Distribution:	Theatres under the direct management:	25
	" under the special contract:	181
	" under the percentage contract:	328
The number of directors:	19	
" cameramen:	18	
" actors:	male 185, female 90, juvenile 20	

“NIKKATSU TAMAGAWA STUDIO” No. 603, Nunoda Kojimabun, Chōfu-Machi, Kitatama-Gun, Tokyo

Manager:	Kanichi Negishi
Head of Proceeding Department:	Keiji Yamané
" Propaganda Department:	Shōta Suda
" Planning Department:	Mitsuo Makino
The site of the studio:	10,500 <i>tsubo</i>
Stages:	4 (2 stages of 250 <i>tsubo</i> for talkie, 2 stages of 360 <i>tsubo</i> for talkie) 1 sound-recording stage and preview room of 100 <i>tsubo</i>
Sound-recording system:	Western Electric Sound System M N K System
Cameras:	Mitchell 4 Bell and Howell 6 Parvo 2 Aimmo 5
Equipment of electric power:	alternating current: 1,500 KW
Amount of consumed electric power:	60,000 KW (per month)
Directors:	Hisatora Kumagai, Kunio Watanabé, Tetsu Taguchi, Toshio Ōtani, Yasuki Chiba, Eijirō Kiyosé, Masahisa Haruhara, Tomotaka Tasaka, Tomu Uchida, Fumito Kurata, Ren Yoshimura
Scenario writer:	Keiichi Kondō
Developing technician:	Shuku Otokozawa
Cameramen:	Tatsuyuki Yokota, Kōhei Uchida, Seigo Kiga, Michio Midorikawa, Kazué Nagatsuka, Takashi Watanabé, Gorō Watanabé, Torajirō Fukuda, Yasuichirō Yamazaki, Saburō Isayama, Sōichi Aisaka, Shinichi Nagai
Sound operators:	Motoshirō Okimura, Tatsuo Hirabayashi
The number of actors:	male 95, female 55, male juvenile 5, female juvenile 11
The number of property men:	42

The number of dressers: 11
 " hair dressers: 7

"NIKKATSU KYOTO STUDIO" No. 14, Uzumasa Ōyabu-Machi, Ukyō-Ku Kyoto

Manager: Heiji Fujita
 Head of the Planning Department: Zenichi Soari
 " the Proceeding Department: Hyōichirō Matsunami
 " the Propaganda Department: Taisuké Nakano
 The site of the studio: 10,000 *tsubo*
 Stages: 5 (1 of 400 *tsubo* for silent picture, 4 of 200 *tsubo* for talkie)
 Sound-recording system: Western Electric Sound System, M N K System
 Cameras: Mitchell 3 Eclair 1 Parvo 3 Howell 4
 Aimmo 4
 Equipment of electric power: alternating current 300 KW, continuous current 400 KW
 Amount of consumed electric power: 60,000 KW (per month)
 Directors: Kichirō Tsuji, Takashi Kumita, Ryōhei Arai, Jun Ozaki,
 Sadao Yamanaka, Tomiyasu Ikeda, Hiroshi Inagaki, Haruo
 Masuda
 Scenario writers: Natsuo Koiso, Ryō Yahiro, Shintarō Mimura
 Developing technician: Yukio Hamada
 Cameramen: Teizō Matsumura, Eiichi Ibusa, Seishi Tanimoto, Jun Yasu-
 moto, Yasukazu Takemura, Rokusaburō Mitsui
 Sound engineers: Masaaki Ōsaki, Keisuké Bampō
 The number of actors: male 90, female 35, juvenile 4
 " property men: 47
 " dressers: 7
 " hair-dressers: 10

CHIEZŌ EIGA SEISAKUJO CO., LTD. (Chiezō Cinema Production Co., Ltd.) No. 25, Sagano Aki-
 kaidō-Chō, Ukyō-Ku, Kyoto

Capital: ¥ 60,000
 President: Chiezō Kataoka
 Managing director: Masashi Soné
 Distribution: by Nippon Motion Picture Co., Ltd.
 The site of studio: 3,000 *tsubo*
 Stages: 1 of 200 *tsubo* for talkie, 1 of 150 *tsubo* for talkie, 1 special
 dark stage of 120 *tsubo*
 Sound-recording system: Tsukakoshi System
 Cameras: Parvo 2 Aimmo 1
 Equipment of electric power: alternating current 400 KW
 Amount of consumed electric power: 15,000 KW (per month)
 Directors: Toshizō Kinugasa, Akiyoshi Hara, Junichi Fujita, Ryō

	Hagiwara
Cameramen:	Hideo Ishimoto, Sukeshigé Urushiyama
Sound operators:	Shigeji Tsukakoshi, Seitei Iketo, Nobuo Yamanouchi
Scenario writers:	Kingo Misono, Keiji Nakamura
The number of actors:	male 16, female 6
" property men:	16
" dressers:	1
" hair-dressers:	2

TOKYO HASSEI EIGA SEISAKUJO (Tokyo Sound Picture Production) Kyōbunkwan Bldg. No. 2,
Ginza 4-Chōmé, Kyōbashi-Ku, Tokyo

President:	Tsutomu Shigemuné
Managing director:	Tatsuo Nagahashi
Directors:	Yoshio Nishio, Shirō Toyoda
Cameramen:	Yonehiko Mochida, Kinya Ogura
Sound engineers:	Takeshi Okutsu
The number of actors:	male 42, female 19, juvenile 1
Distribution:	by Nippon Motion Picture Co., Ltd.

UZUMASA HASSEI EIGA CO., LTD. (Uzumasa Sound Picture Co., Ltd.) No. 10, Uzumasa Kami-
Gyōbu-Chō, Ukyō-ku, Kyoto

Capital:	¥ 50,000
President:	Kōkyū Ikenaga
Chief managing director:	Risuké Imai
Head of the Accountants' Department:	Kenji Imanishi
Managing director:	Fumon Kimura
Distribution:	by Nippon Motion Picture Co., Ltd.

P. C. L. CO., LTD. General managing office: Kyōdōtatemono Bldg., No. 2, Ginza Nishi-5-Chōmé,
Kyōbashi-Ku, Tokyo, manages the business of Photo Chemical Laboratory Co., Ltd.,
and P. C. L. Motion Picture Production Co., Ltd. (Secretary: Ichirō Iwashita, Head of
the Accountants' Department: Takashi Miyazaki)

PHOTO CHEMICAL LABORATORY CO., LTD. No. 2, Ginza Nishi-5-Chōmé, Kyōbashi-Ku, Tokyo

Capital:	¥ 500,000
President:	Taiji Uemura
Chief managing director:	Takeo Ōhashi
Managing director:	Rin Masutani
General managers:	Iwao Mōri, Masashigé Anami
Studio:	No. 100, Kitami-Chō, Setagaya-Ku, Tokyo (Manager: Taiji Uemura)

“PHOTO, CHEMICAL LABORATORY STUDIO” No. 100 Kitami-Chō Setagaya-Ku, Tokyo

Manager: Taiji Uemura
 Head of the General Affair Department: Rin Masutani
 " the producing Department:
 The site of the studio: 10,500 *tsubo*
 Stages: 5 stages for talkie (2 of 180 *tsubo*, 2 of 120 *tsubo*, 1 of 100 *tsubo*)
 1 sound-recording stage, 75 *tsubo*
 1 set room 300 *tsubo*
 1 property room 75 *tsubo*
 Sound-recording system: P. C. L. System
 Equipment of electric power: alternating current 900 KW
 Amount of consumed electric power: 40,000 KW (per month)
 Cameras: High Speed Mitchell 7 Mitchell 3 Bell and Howell 2
 Banberg 2 Parvo 6 Aimmo 10
 Department of developing: Kenji Ono
 " performance: Keiji Matsuzaki
 " photographing: Seiichi Kawaguchi
 " sound-recording: Eizō Sakai
 " cartoon drawing: Ikuo Ōishi

P. C. L. EIGA SEISAKUJO Co., LTD. (P. C. L. Production Co. Ltd.)

Kyōdōtatemono Bldg., No. 2, Ginza Nishi-5-Chōmé, Kyōbashi-Ku, Tokyo

Capital: ¥ 50,000
 President: Taiji Uemura
 Chief managing director: Takeo Ōhashi
 Managing director: Iwao Mori
 General managers: Rin Masutani, Masashigé Anami
 Studio: No. 100, Kitami-Chō, Setagaya-Ku, Tokyo
 (Manager Taiji Uemura)
 Distribution: by The Tōhō Eiga Haikyū Co., Ltd. (The Tōhō Film Distributing Co., Ltd.)
 The number of directors: 8
 " cameramen: 7
 " actors: male 21, female 36

“P. C. L. STUDIO ” No. 100, Kitami-Chō, Setagaya-Ku, Tokyo

Manager: Taiji Uemura
 Head of the General affair Department: Iwao Mori
 " the Propaganda Department: Hiroshi Kojima
 " the Planning Department: Kazuo Takimura

The equipments of the studio are common with those of Photo Chemical Laboratory.

Directors: Sotoji Kimura, Kajirō Yamamoto, Shigeo Yagura, Mikio Narusé, Takashi Okada, Osamu Fusemizu, Tomoyoshi Murayama, Eisuké Takizawa

Department of Scenario-writing: Norio Sasaki

" Editing: Kōichi Iwashita

Cameramen: Hiromitsu Karasawa, Hiroshi Suzuki, Akira Mimura, Tatsuo Tomonari, Mikiya Tachibana, Keiji Yoshino, Yoshio Miyajima

THE TŌHŌ EIGA HAIKYŪ CO., LTD. (The Tōhō Film Distributing Co. Ltd.)

Kyōdōtatemono Bldg., No. 2, Ginza Nishi-5-Chōmé, Kyōbashi-Ku, Tokyo

Capital: ¥ 1,000,000

President: Taiji Uemura

Chief managing director: Takeo Ōhashi

Managing director: Shōzaburō Sabu

SHINKŌ KINEMA CO., LTD. No. 3, Hatchōbori 2-Chōmé, Kyōbashi-Ku, Tokyo

Capital: ¥ 4,500,000

President: Shintaro Shirai

Vice President: Shirō Kido

Chief managing director: Kōzaburō Miyakawa

Managing director: Momota Yoshimura

Studios:

"Tokyo Studio": No. 1034, Higashi-Ōizumi-Machi, Itabashi-Ku, Tokyo
(Manager: Toshio Takahashi)

"Kyoto Studio": No. 9, Uzumasa Minegaoka-Machi, Ukyō-Ku, Kyoto
(Manager: Masaichi Nagata)

"The Second Kyoto Studio": No. 15, Sagano Chiyonomichi-Machi, Ukyō-Ku, Kyoto
(Manager: Masaichi Nagata)

Distribution:

Theatres under direct management : 5

" under special contract : 128

" under percentage contract : 351

The number of directors : 25

" cameramen : 14

" actors: male 213, female 116, juvenile 45

"SHINKŌ TOKYO STUDIO" No. 1034, Higashi-Ōizumi-Machi, Itabashi-Ku, Tokyo

Manager: Toshio Takahashi

Head of the General Affair Department: Kyūzaemon Ochi

Head of the Propaganda Department: Nobuji Tanaka

Head of the Producing Department: Takumei Seiryō

The site of the studio: 10,500 *tsubo*
 Stages: 4 stages of 200 *tsubo* for talkie
 1 sound-recording stage of 100 *tsubo*
 Sound-recording System: Nomura System Shinkō Phone (Elijah System)
 Cameras: Mitchell 3 Eclair 3 Bell and Howell 5 Parvo 11
 Aimmo 3
 Equipment of electric power: alternating current 560 KW
 Amount of consumed electric power: 26,000 KW (per month)
 Directors: Shigé Suzuki, Chiharu Soné, Shigeo Tanaka, Sentarō Katsura, Saburō Aoyama, Hidemi Kon, Seiichi Ina, Kazué Koishi, Yoshito Ochiai, Seiji Hisamatsu, Minoru Murata, Kenji Mizoguchi
 Scenario writers: Mitsu Suyama, Bin Kisaragi, Koreya Senda
 Cameramen: Junichirō Aoshima, Makoto Washida, Kōichi Yukiya, Katsuo Koizumi, Yoshiaki Ninomiya, Asaichi Nakai
 The number of actors: male 120, female 78, mail juveniles 23,
 female juveniles 16
 " property men: 85
 " dressers: 9
 " hair-dressers: 7

“SHINKŌ KYOTO STUDIO” No. 9, Uzumasa Minegaoka-Machi, Ukyō-Ku, Kyoto

Manager: Masaichi Nagata
 Head of the General Affair Department: Kan Sakai
 " the Planning Department: Gorō Takahashi
 The site of the studio: 5,000 *tsubo*
 Stages: 1 of 150 *tsubo* for talkie, 1 of 120 *tsubo* for talkie, 3 of 150 *tsubo* for silent
 Sound-recording system: Mohara System
 Cameras: Mitchell 1 Parvo 1 Eclair 2 Howell 1 Aimmo 3 Moviola 1
 Equipment of electric power: alternating current 250 KW
 Amount of consumed electric power: 33,000 KW (per month)
 Directors: Taisuké Itō, Akira Nobuchi, Shichinosuké Oshimoto, Shintarō Watanabé, Keigo Kimura, Rokuhei Suzukita, Takashi Nishihara, Shin Takehisa, Eizō Yamanouchi, Masamiki Doi, Masahiko Hotta, Kazuo Mori, Shigeru Kito
 Scenario writer: Fuji Yahiro
 Cameramen: Minoru Miki, Tsunejirō Kawasaki, Takenori Takahashi, Yozō Zushi, Yoshikatsu Hara, Kazuyoshi Ozamoto, Seitarō Yoshida, Haruo Takeno

The number of actors:	male 93,	female 38,	juvenile 6
" property men:	22		
" dressers:	6		
" hair-dressers:	10		

"THE SECOND KYOTO STUDIO" No. 15, Sagano Chiyonomichi-Machi, Ukyō-Ku, Kyoto

The site of the studio:	2,000 <i>tsubo</i>
Stages:	2 of 200 <i>tsubo</i> for talkie

All other items are common with "Shinkō Kyoto Studio"

"ARASHI-KANJURŌ EIGA SATSUEIJO" (Arashi-Kanjurō Studio) Uzumasa Omokagé-Machi, Ukyō-Ku, Kyoto

President:	Kanjurō Arashi
Managing director:	Toshikatsu Kobayashi
Distribution:	by Shinkō Kinema Co., Ltd.
The site of the studio:	1,500 <i>tsubo</i>
Stages:	1 of 200 <i>tsubo</i> for talkie
Sound-recording system:	Eion System
Cameras:	Parvo 2
Equipment of electric power:	alternating current 90 KW
Amount of consumed electric power:	7,000KW (per month)
Directors:	Norihiko Nishina, Yasuji Yoshida
Cameramen:	Shigeo Yoshimi, Kingo Nomura
The number of actors:	male 25, female 4, juvenile 1
" property men:	18
" dressers:	3
" hair-dressers:	2

SHŌCHIKU KINEMA CO., LTD. No. 5, Shintomi-Chō 3-Chōmé, Kyōbashi-Ku, Tokyo

Capital:	¥ 18,183,750
President:	Takejirō Ōtani
Managing directors:	Tadasuké Machida, Shirō Kido
Studios:	
"Shōchiku Ōfuna Studio"	Ōfuna-Machi, Kanagawa-Ken (Manager: Shirō Kido)
"Shōchiku Kyoto Studio"	No. 127, Shimogamo Miyazaki-Chō, Sakyō-Ku, Kyoto (Manager: Shigemasa Inoué)
"The Second Shōchiku Kyoto Studio:"	Narabi-ga-oka, Ukyō-Ku, Kyoto (Manager: Shigemasa Inoué)
Distribution:	
Theatres under direct management:	29
" under special contract:	289
" under percentage contract:	322

The number of directors:	21
" cameramen:	17
" actors:	male 215, female 120, juvenile 31

Note: Shōchiku Kinema Co., Ltd. was merged into Shōchiku Exhibiting Co., Ltd. February 1937; the new company is called Shōchiku Co., Ltd., capitalized at ¥ 37,401,250. The officers of Shōchiku Co., Ltd. are as follows:—

President:	Takejirō Ōtani
Vice president:	Shintarō Shirai
Chairman of the committee of managing directors:	Matsujirō Shirai
Managing directors:	Tadasuké Machida, Shirō Kido, Isaburō Inoué
Managers:	Hiroshi Ōtani, Shigemasa Inoué, Ryōzō Mishima

“SHŌCHIKU KINEMA ŌFUNA STUDIO” Ōfuna-Machi, Kanagawa-Ken

Manager:	Shirō Kido
Head of the General Affair Department:	Osamu Rokusha
Head of the Producing Department:	Yoshinobu Ikeda
Head of the Business Department:	Sukeyasu Furuta
The site of the studio:	30,000 <i>tsubo</i>
Stages:	7 stages (1 stage of 400 <i>tsubo</i> , 2 stages of 300 <i>tsubo</i> , 3 stages of 200 <i>tsubo</i> , 1 stage of 200 <i>tsubo</i> for sound-recording)
Sound-recording system:	Tsuchihashi System Shōchiku Phone
Cameras:	New Mitchell 3 Super Parvo 2 Bell and Howell 13 Howell 12 Aimmo 4 Parvo 4
Equipment of electric power:	alternating current 800 KW continuous current 75 KW
Amount of consumed electric power:	70,000 KW (per month)
Directors:	Yoshinobu Ikeda, Yasujirō Shimazu, Hiroshi Shimizu, Heinosuké Goshō, Torajirō Saitō, Keisuké Sasaki, Yasujirō Ozu, Kōshō Nomura, Shūzō Fukada, Hideo Munemoto, Yasushi Sasaki
Scenario writers:	Kōgo Noda, Komatsu Kitamura, Akira Fushimi, Tadao Ikeda
Investigator of technique:	Momosuké Yoshida
Developing technician:	Toshimi Nassho
Cameramen:	Kō Kuwabara, Atsushi Nomura, Suketarō Igai, Yoshiyasu Hamamura, Shōjirō Sugimoto, Hideo Mohara, Yoshio Take-tomi, Jōji Ohara, Isamu Aoki, Michio Takahashi
Sound engineer:	Haruo Tsuchihashi
Music director:	Keizō Horiuchi
The number of actors:	male 116, female 82, male juvenile 8, female juvenile 17
The number of property men:	34
" dressers:	13

“THE FIRST KYOTO STUDIO OF SHŌCHIKU KINEMA” No. 127, Shimogamo Miyazaki-Chō, Sakyō-Ku, Kyoto

Manager: Shigemasa Ionué
 Head of the General Affair Department: Kōtarō Imakōji
 " the Photographing Department: Tadamoto Ōkubō
 The site of the studio: 20,010 *tsubo*
 Stages: 4 stages 2 of 195 *tsubo*, 1 of 175 *tsubo*, 1 of 160 *tsubo*
 1 sound-recording stage
 Sound-recording system: Tsuchihashi System Shōchiku Phone
 Cameras: Parvo (talkie) 3 Mitchell 1 Parvo 7 Aimmo 2
 Equipment of electric power: alternating current 700 KW
 Amount of consumed electric power 60,000 KW (per month)
 Directors: Teinosuké Kinugasa, Kintarō Inoué, Buntarō Futakawa,
 Taizō Fuyushima, Tetsuroku Hoshi, Kōsaku Akiyama, Minoru Inuzuka, Tatsuo Ōsoné, Eiji Furuno, Katsuhiko Kondō
 Scenario writers: Shinichi Yanagawa, Shigeji Fujii, Fujio Kimura, Shigeru Nakamura
 Developing technician: Jūtarō Fujita
 Cameramen: Kōhei Sugiyama, Shinichi Ugai, Takeo Itō, Kiyoshi Kataoka, Sotetsu Ishimura, Tetsuo Morio, Atsuo Koshi
 Sound engineer: Takeo Tsuchihashi
 The number of actors: male 99, female 38, juvenile 6
 " property men: 28
 " dressers and hair-dressers: 15

“THE SECOND KYOTO STUDIO OF SHŌCHIKU KINEMA” Narabigaoka Ukyō-Ku, Kyoto

Staff members: held by the staff members of “The First Kyoto Studio”
 Stages: 2 stages (1 of 190 *tsubo* for talkie, 1 of 200 *tsubo* for silent)
 Equipment of electric power: alternating current 200 KW
 Amount of consumed electric power: 15,000 KW (per month)

JAPANESE FILMS PRODUCED IN 1936

	Total	All Talkie	Part Talkie	Sound	Silent
Daito Eiga Co., Ltd.	109			3	106
Irié Production	3	3	(Including 2 Nikkatsu films)		
Zenshō Eiga Co., Ltd.	17		2	15	
J. O. Studio Co., Ltd.	3	3			

Kyokutō Eiga Co., Ltd.	31			31
Makino Talkie Co., Ltd.	68	42	3	23
Kyoto Studio	52	42		10
Kōyō Studio	16		3	13
(Kōyō Studio became independent from Makino Talkie Co. February, 1937)				
Nippon Katsudō Shashin Co., Ltd.(Nikkatsu)	74	67	4	3
Tokyo Studio	36	34	2	
Kyoto Studio	38	33	2	3
* Uzumasa Talkie Production	9	9		
* Tokyo Talkie Production	6	6		
* Chiezō Eiga Production	6	6		
(* Productions under the capital of the above companies)				
Shinkō Kinema Co. Ltd.	81	41	13	27
Kyoto Studio	42	15	12	15
Tokyo Studio	39	26	1	12
* Arashi-Kanjurō Production	11	8	2	1
* Takada-Minoru Production	7	7		
* Bandō-Tsumasaburō Production	5	5		
Shōchiku Kinema Co., Ltd.	96	71	15	10
Kamata Studio	13	6		7
Tokyo Studio	39	26	1	12
Ōfuna Studio	38	30	5	3
Kyoto Studio	45	35	10	
* Daiichi Eiga Production	11	11		
Photo Chemical Laboratory Co., Ltd.	23	23		

CHIEF ACTORS AND ACTRESSES: (February 1937)

"Daito"	Kusuo Abé, Shōsaku Sugiyama: Itoji Koto, Taeko Sakuma
"Zenshō"	Eizaburō Matsumoto, Matsunosuké Ichikawa
"Kyokutō"	Ryūnosuké Kumoi
"Makino Talkie"	Kunitarō Sawamura, Hiroshi Ōuchi, Kunio Tamura; Mitsué Hisamatsu
"Nippon Motion Picture" (Tokyo)	Isamu Kosugi, Reizaburō Yamamoto, Kōji Shima, Shirō
(Nikkatsu)	Izomé, Kōji Nakada, Kyōji Sugi, Hideo Nakamura, Harutarō
	Muné; Reiko Hoshi, Kiyo Kuroda, Kogiku Hanayagi, Setsu-
	ko Hara, Chieko Murata, Sadako Sawamura, Ureo Egawa
(Kyoto)	Denjirō Ōkōchi, Yatarō Kurokawa, Minoru Takasé, Mo-
	monosuké Ichikawa, Zenichirō Kitō, Shōji Kiyokawa; Ranko
	Hanai, Fujiko Fukamizu, Aiko Takatsu

	(Chiezō Production)	Chiezō Kataoka
	(Tokyo Hassei)	Mitsugu Fujii, Den Ōhinata, Hideo Mitsui; Haruyo Ichikawa, Yumeko Aizomé
"P. C. L."		Sadao Maruyama, Kamatari Fujiwara, Heihachirō Ōkawa, Minoru Takada, Jōji Oka, Kaoru Itō: Chieko Takehisa, Masako Tsutsumi, Chikako Hosokawa, Ryūko Umezono, Sumié Tsubaki, Setsuko Horikoshi, Tamaé Kiyokawa, Sachiko Chiba
"Shinkō"	(Tokyo)	Seizaburō Kawazu, Ichirō Sugai, Akira Tatematsu; Keiko Takatsu, Naoé Fushimi, Nobuko Fushimi, Fumiko Yamaji
	(Kyoto)	Shinobu Araki, Utaemon Ichikawa, Ryūnosuké Ōtomo, Shin Shibata; Shizuko Mori, Sumiko Suzuki, Isuzu Yamada
	(Kanjurō Production)	Kanjurō Arashi
"Shōchiku"	(Ōfuna)	Sōjin Kamiyama, Shūji Sano, Ken Uehara, Shin Saburi, Tatsuo Saitō, Takeshi Sakamoto, Haruo Takeda, Reikichi Kawamura, Daijirō Natsukawa, Tokuji Kobayashi, Tokkan-Kozō, Msao Hayama, Shinichi Himori, Hikaru Yamanouchi; Sumiko Kurishima, Kinuyo Tanaka, Chōko Iida, Mitsuko Yoshikawa, Hiroko Kawasaki, Michiko Kuwano, Sanaé Takasugi, Kuniko Miyaké, Mieko Takaminé, Yoshiko Tsubouchi, Mitsuyo Mizushima
	(Kyoto)	Chōjirō Hayashi, Kōtarō Bandō, Kōkichi Takada, Yasuo Shiga, Shōjirō Ogasawara; Toshiko Iizuka, Reiko Kitami
"Free-lances"		Takako Irié (Irié Production)
		Sumizō Ichikawa, Minosuké Bandō: Shizué Natsukawa, Ranko Sawa (Tōhō Gekidan)
		Chōjūrō Kawarazaki, Kunitarō Kawarazaki, Kan-emon Nakamura (Zenshin-Za)
		Kenji Susukida, Koreya Senda, Shū Takizawa (from the New Theatre)
		Ryūnosuké Tsukigata, Tsumasaburō Bandō, Ken-ichi Enomoto, Musei Tokugawa, Entatsu and Achako.

Imported Films Released in 1936

Films produced in	U. S. A.	270
"	Germany	25
"	France	23
"	England	14
"	Austria	3
"	U. S. S. R.	2
"	Italy	2
"	Mexico	2

Best Ten of Imported Pictures Released in Japan, 1936

(Selected by "The Movie Times")

1. Pension Mimosas (Jacques Feyder)
2. The Ghost Goes West (René Clair)
3. Mr. Deeds Goes to Town (Frank Capra)
4. Maria Chapdelaine (Julien Duvivier)
5. La Bandera (Julien Duvivier)
6. Crime et Chatiment (Pierre Chenal)
7. The Story of Louis Pasteur (William Dieterle)
8. Du Haut en Bas (G. W. Pabst)
9. Ruggles of Red Gap (Leo McCarey)
10. The Private Life of Don Juan (Alexander Korda)

A LIST OF MOTION PICTURE FILMS IN THE ALPHABETIC ORDER OF THEIR DIRECTORS

YUTAKA ABÉ

- | | | | |
|---------|--|-------------------|-----------------|
| 白衣の佳人 | BYAKUI NO KAJIN | (A Lady in White) | |
| 戀愛と結婚の書 | RENAI TO KEKKON NO SHO: | RENAI HEN | KEKKON HEN |
| | (A Book of Love and Marriage: Parts 1 and 2) | | Nikkatsu, Tokyo |

KŌSAKU AKIYAMA

- | | | | |
|-------|-------------------|-----------------------------------|--------------------------------|
| 總州俠客傳 | SŌSHŪ KYŌKAKU DEN | (The Cavaliers of Sōshū) | |
| | | | Shōchiku, First Studio Kyoto |
| 千兩長脇差 | SENRYŌ NAGADOSU | (A Pot of Money and a Long Sword) | |
| | | | Shōchiku, Second Studio, Kyoto |

SABURŌ AOYAMA

- | | | | |
|--------|--------------------|-----------------------------|---------------|
| 武器なき人々 | BUKI NAKI HITOBITO | (Men without Arms) | |
| 眞夜中の酒場 | MAYONAKA NO SAKABA | (The Midnight Bar) | |
| 椿は紅い | TSUBAKI WA AKAI | (Red Camelias are Blooming) | |
| 寂光愛 | JAKKŌ AI | (Heavenly Love) | |
| 美人自叙傳 | BIJIN JIJODEN | (Life of a Beauty) | Shinkō, Tokyo |

RYŌHEI ARAI

- | | | | |
|--------|--------------------------|-------------------------|-----------------|
| 江戸春遠山櫻 | EDO NO HARU TŌYAMAZAKURA | (Cherry Time in Edo) | |
| 東の伊達男 | AZUMA NO DATEOTOKO | (The Dandy of the East) | |
| | | | Nikkatsu, Kyoto |

JUNICHI FUJITA

- | | | | |
|--------|--|---------------------------------|-------------------|
| 浪人囃子 | RŌNIN BAYASHI | (Merry Rōnins) | |
| 闇討仁義 | YAMIUCHI JINGI | (The Code of the Night Raiders) | Shinkō, Kyoto |
| 女殺し油地獄 | ONNAGOROSHI ABURAJIGOKU | | |
| | (The Murder of the Oil Merchant's Widow) | | Chiezo Production |

BUNTARŌ FUTAGAWA

- | | | | |
|-------|-------------|-----------------|-------------------------------|
| 伊勢屋小判 | ISEYA KOBAN | (Iseya's Coins) | Shōchiku, First Studio, Kyoto |
|-------|-------------|-----------------|-------------------------------|

TAIZŌ FUYUSHIMA

め組の喧嘩	MEGUMI NO KENKA	(Wrestlers against Firemen)	
坂本龍馬	SAKAMOTO RYŪMA		
鳥邊山心中お染半九郎	TORIBEYAMA SHINJŪ OSOMÉ HANKURŌ	(Double-suicide at Toribeyama)	Shōchiku, First Studio, Kyoto
HEINOSUKÉ GOSHO			
奥様借用書	OKUSAMA SHAKUYŌSHO	(The Borrowed Wife)	Shōchiku, Kamata
朧夜の女	OBOROYO NO ONNA	(Woman of the Misty Night)	
新道	SHINDŌ	(The New Road: Parts 1 and 2)	Shōchiku, Ōfuna
RYŌ HAGIWARA			
お茶づけ侍	OCHAZUKÉ SAMURAI	(The Joking Samurai)	Uzumasa Hassei
荒木又右衛門	ARAKI MATAEMON		Chiezō Production
TETSUROKU HOSHI			
姿なき魔刃	SUGATA NAKI MAJIN	(The Invisible Magic Sword)	
まほろしの十手	MABOROSHI NO JUTTE	(The Mysterious Iron Bar)	
薩摩隼人の唄	SATSUMA HAYATO NO UTA	(The Song of a Satsuma Warrior)	Shōchiku, Kyoto
TOMIYASU IKEDA			
新曲五郎正宗	SHINKYOKU GORŌ MASAMUNÉ	(Gorō Masamuné)	
馬追ひ人生	UMAOI JINSEI	(The Life of a Horse Driver)	Uzumasa Hassei
お祭り佐七	OMATSURI SASHICHI		
栗山大膳	KURIYAMA TAIZEN		Nikkatsu, Kyoto
YOSHINOBU IKEDA			
結婚の条件	KEKKON NO JŌKEN	(The Marriage Condition)	
わが母の書	WAGA HABA NO SHO	(My Mother's Book)	Shōchiku, Ōfuna
SEIICHI INA			
さらば外人部隊	SARABA GAIJINBUTAI	(Farewell to Foreign Legion)	
小間使ひ日記	KOMAZUKAI NIKKI	(The Maid's Diary)	Shinkō, Tokyo
HIROSHI INAGAKI			
大菩薩峠	DAIBOSATSU TŌGÉ	(Daibosatsu Pass: Part 2)	
股旅千一夜	MATATABI SENICHIYA	(Thousand and One Nights of a Hobo Gambler)	Nikkatsu, Kyoto
KINTARŌ INOUÉ			

やらずの雨	YARAZU NO AMÉ	(Stopped by Rain)
文七元結	BUNSHICHI MOTOYUI	(Bunshichi's Hairband)
踊る名君	ODORU MEIKUN	(Our Lordship Dances On)
静かな十六夜	SHIZUKANA IZAYOI	(The Quiet Sixteenth Night)

Shōchiku, First Studio, Kyoto

MINORU INUZUKA

砂繪呪縛森尾重四郎	SUNAESHIBARI MORIO JŪSHIRŌ	(Morio Jūshirō: Parts 1 and 2)
お夏清十郎	ONATSU SEIJŪRŌ	(Onatsu and Seijūrō)

Shinkō, Kyoto

Shōchiku, First Studio, Kyoto

TAMIZŌ ISHIDA

春色五人女	SHUNSHOKU GONINONNA	(Spring Comes to Five Women)
姐妃殺し	DAKKI GOROSHI	("Dakki" the Vampire)
五月晴一本槍	SATSUKIBARÉ IPPONYARI	(A Lance Carrier in May)
海道百里	KAIDŌ HYAKURI	(A Hundred Miles along the Sea)

Shinkō, Kyoto

MANSAKU ITAMI

赤西蠣太	AKANISHI KAKITA	<i>Chiezō Production</i>
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TAISUKÉ ITŌ

江戸土産子守唄	EDOMIYAGÉ KOMORIUTA	(The Souvenir Lullaby of Edo)
四十八人目	YONJŪHACHINIMMÉ	(The 48th Man)
あさぎり峠	ASAGIRI TŌGÉ	(The Pass of the Misty Morn)

Daiichi Eiga

Shōchiku, First Studio, Kyoto

SOTOJI KIMURA

女軍突撃隊	JOGUN TOTSUGEKITAI	(The Women's Shock Brigade)
都會の怪異七時三分	TOKAI NO KAI-I SHICHIJI SAMPUN	(7:03 O'clock Mystery of the Big City)
魔術の女王	MAJUTSU NO JO-Ō	(The Queen of Magic)
兄いもうと	ANI IMŌTO	(Brother and Sister)
母なればこそ	HAHANAREBAKOSO	(Because I am a Mother)
彦六大いに笑ふ	HIKOROKU ŌINI WARAU	(Hikoroku Laughs Heartily)

P. C. L.

TEINOSUKÉ KINUGASA

雪之丞變化	YUKINOJŌ HENGÉ	(The Story of Yukinojō: Final Part)
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Shōchiku, First Studio, Kyoto

TOSHIZŌ KINUGASA

刺青奇偶	IREZUMI CHOCHAN	(The Tattooed Dice)	
瞼の母	MABUTA NO HABA	(The Mother Unseen)	
初祝鼠小僧	HATSUIWAI NEZUMIKOZŌ	("Rat" the Robber)	Chiezō Production

EIJIRO KIYOSÉ

新佐渡情話	SHIN SADO JŌWA	(The New Sado Romance)	
大久保彦左衛門	ŌKUBO HIKOZAEMON	(First Part)	Nikkatsu, Kyoto
丸髻と文學	MARUMAGÉ TO BUNGAKU	(Chignon and Literature)	
風流深川唄	FŪRYŪ FUKAGAWA UTA	(The Romantic Song of Fukagawa)	Nikkatsu, Tokyo

HISATORA KUMAGAI

情熱の詩人啄木	JŌNETSU NO SHIJIN TAKUBOKU	(Takuboku, the Poet of Passion)	Nikkatsu, Tokyo
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FUMINDO KURATA

試験地獄	SHIKEN JIGOKU	(The Examination Ordeal)	
口笛吹いて百萬兩	KUCHIBUÉ FUITÉ HYAKUMANRYŌ	(Whistling His Way to Millions)	Nikkatsu, Tokyo

MASAHIRO MAKINO

國定忠治信州子守唄	KUNISADA CHŪJI SHINSHŪ KOMORIUTA	(Chūji and the Orphan)	
丹下左膳	TANGÉ SAZEN		
三下劍法	SANSHITA KEMPŌ	(The Upstart Gambler)	
戀慕の砧	REMBO NO KINUTA	(The Fulling Block)	
平假名戀愛帖	HIRAGANA RENAICHŌ	(The Lover's Diary)	
八州俠客陣	HASSHŪ KYŌKAKUJIN	(The Cavaliers of Kantō)	
怪盜影法師	KAITŌ KAGEBŌSHI	("Shadow" the Strange Thief)	
忠烈肉彈三勇士	CHŪRETSU NIKUDAN SANYŪSHI	(The Three Loyal Human Bullets)	Makino, Kyoto

KENJI MIZOGUCHI

浪華悲歌	NANIWA ELEGY		
祇園の姉妹	GION NO KYŌDAI	(Sisters of Gion)	Daiichi Eiga

MINORU MURATA

櫻の園	SAKURA NO SONO	(The Cherry Orchard)	Shinkō, Tokyo
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TOMOYOSHI MURAYAMA

戀愛の責任 RENAI NO SEKININ (The Responsibility of Love) P. C. L.

KYOTARO NAMIKI

初姿出世街道 HATSUSUGATA SHUSSEKAIDŌ (It Happened on the Highway)

紅屋蝙蝠 BENIYA KŌMORI ("Kōmori" the Gambler)

Shōchiku, Second Studio, Kyoto

MIKIO NARUSÉ

桃中軒雲右衛門 TŌCHŪKEN KUMOEMON

君と行く路 KIMI TO YUKU MICHİ (The Road I Walk with You)

朝の並木路 ASHITA NO NAMIKIMICHİ (The Avenue in the Morn) P. C. L.

AKIRA NOBUCHI

大尉の娘 TAI-I NO MUSUMÉ (The Captain's Daughter) *Shinkō, Tokyo*

KŌSHŌ NOMURA

與太者と若夫婦 YOTAMONO TO WAKAFŪFU (Three Mugs and the Newly-weds)
Shōchiku, Kamata

素晴らしい空想 SUBARASHII KŪSŌ (The Glorious Imagination)

入婿合戦 IRIMUKO KASSEN (The Heiresses and Suitors)

人妻椿 HITOZUMA TSUBAKI (Madam Camelia: Parts 1st and Final)

Shōchiku, Ōfuna

YASUJIRŌ OZU

大學よいとこ DAIGAKU YOITOKO (Great is College!)

一人息子 HITORI MUSUKO (The Only Son) *Shōchiku, Ōfuna*

KEI OKADA

歌ふ彌次喜多 UTAU YAJIKITA (Singing Yaji-Kita)

これは失禮 KOREWA SHITSUREI (Oh, I Beg Your Pardon!)

おほべら椿 ŌBERABŌ (Inconpoop) P. C. L.

TORAJIRŌ SAITŌ

私のラバさん WATASHI NO RABASAN (My Lover-san)

車に積んだ寶物 KURUMA NI TSUNDA TAKARAMONO (A Carload of Treasures)
Shōchiku, Kamata

女はなぜ怖い ONNA WA NAZÉ KOWAI (Why Women are Dreadful)

老いて益々旺んなり OITÉ MASUMASU SAKANNARI (Hale and Hearty)

幽霊が死んだら YŪREI GA SHINDARA (If a Ghost Dies)

黒豹脱走曲 KUROHYŌ DASSŌKYOKU (The Escape of the Black Leopard)

泣かせてね	NAKASETENÉ	(O, let me cry!)	Shōchiku, Ōfuna
TAZUKO SAKANÉ			
初姿	HATSUSUGATA	(Her First Appearance)	Daiichi Eiga
KEISUKÉ SASAKI			
母の面影	HAHA NO OMOKAGÉ	(Her Mother's Image)	
最後の幸福	SAIGO NO KŌFUKU	(Happiness in the End)	Shōchiku, Kamata
お芙美の評判	OFUMI NO HYŌBAN	(Ofumi's Reputation)	
密漁の夜	MITSURYŌ NO YO	(The Night of Poaching)	Shōchiku, Ōfuna
TSUTOMU SHIGEMUNÉ			
街の笑くほ	MACHI NO EKUBO	(The Dimple on the Street)	
燃えろ！魂	MOERO! TAMASHII	(O, Flame up, my Soul!)	
一本刀土俵入	IPPONGATANA DOHYŌIRI	(A Wrestler turns Gambler)	
研辰旅ごよみ	TOGITATSU TABIGOYOMI	(The Diary of Travelling "Togitatsu")	Tokyo Hassei
YASUJIRO SHIMAZU			
花嫁くらべ	HANAYOMÉ KURABÉ	(A Bride Contest)	Shōchiku, Kamata
家族會議	KAZOKU KAIGI	(The Family Conference)	
男性對女性	DANSEI TAI JOSEI	(Man versus Woman)	Shōchiku, Ōfuna
HIROSHI SHIMIZU			
若旦那百萬石	WAKADANNA HYAKUMANGOKU	(The Youthful Heir)	
感情山脈	KANJŌ SAMMYAKU	(Love's Mountain Range)	
有難うさん	ARIGATŌ SAN	(Mr. Thank You)	Shōchiku, Kamata
愛の法則	AI NO HŌSOKU	(The Laws of Love)	
自由の天地	JIYŪ NO TENCHI	(The Land of Freedom)	
君よ高らかに唄へ	KIMI YO TAKARAKA NI UTAÉ	(Oh, Sing high, my Friend!)	
青春滿艦飾	SEISHUN MANKANSHOKU	(Blooming Youth)	Shōchiku, Ōfuna
SENTARŌ SHIRAI			
伊達姿元祿頭巾	DATESUGATA GENROKUZUKIN	(A Dandy with a Genroku Hood)	
双龍一殺劍	SŌRYŪ ISSATSUKEN	(The Double-Dragon Sword)	
疾風蜥蜴鞘	SHIPPŪ TOKAGEZAYA	(The Flying Sword: Parts 2 and Einal)	
小松嵐	KOMATSU ARASHI	(Love Storm)	

十六夜鴉	IZAYOI GARASU	(The Moonlight Crow)	
渡鳥長脇差勝負	WATARIDORI NAGADOSU SHÖBU	(The Wandering Gambler)	
神州曼陀羅峽	SHINSHÜ MANDARAKYÖ	(Mandara Gorge: Parts 1 and 2)	
浪人街の顔役	RÖNINGAI NO KAOYAKU	(The Boss of the Rönins)	
旅情一夜噺	TABINASAKÉ ICHIYABANASHI	(A Wanderer's One-night Tale)	
紅太郎捕物帖 踊る一寸法師	BENITARÖ TORIMONOCÖ: ODORU ISSUMBÖSHI	(The Case of the Dancing Dwarf)	
ごろつき街道	GOROTSUKI KAIDÖ	(Vagabond Highway)	
奇傑梁川庄八	KIKETSU YANAGAWA SHÖHACHI	(Yanagawa Shöhachi: First Part)	
二人権三	NININ GONZA	(The Two Gonzas)	
春姿東海無双	HARUSUGATA TÖKAI MUSÖ	(The Strongest Man in Tökai)	<i>Daito</i>
SHIGEKICHI SUZUKI			
洋上の感激	YÖJÖ NO KANGEKI	(Heroism on the Sea)	
雷鳴	RAIMEI	(The Thunder Roar)	
新月抄	SHINGETSUSHÖ	(The New Moon)	<i>Shinkö, Tokyo</i>
EISUKÉ TAKIZAWA			
宮本武藏	MIYAMOTO MUSASHI	(Part 1)	<i>Kanjurö Production</i>
海内無双	KAIDAI MUSÖ	(The Strongest in the Land)	<i>Shöchiku, Second Studio, Kyoto</i>
TOMOTAKA TASAKA			
追憶の薔薇	TSUIOKU NO BARA	(The Rose of Memory)	<i>Nikkatsu, Tokyo</i>
SHIRÖ TOYODA			
東京大阪特ダネ往來	TOKYO OSAKA TOKUDANÉ ÖRAI	(The Tokyo-Osaka Scoops)	
大番頭小番頭	ÖBANTÖ KOBANTÖ	(Big Clerk, Little Clerk)	<i>Tokyo Hassei</i>
YOSHIO TSUJI			
石童丸	ISHIDÖMARU		<i>Nikkatsu, Kyoto</i>
忠治とお萬	CHÜJI TO OMAN	(Chüji and Oman)	
江戸囃男祭	EDOBAYASHI OTOKOMATSURI	(The Edo Festival)	
弦月浮寝鳥	GENGETSU UKINÉ NO TORI	(The Crescent Moon)	<i>Uzumasa Hassei</i>
TOMU UCHIDA			
人生劇場	JINSEI GEKIJÖ	(The Theatre of Life)	
生命の冠	SEIMEI NO KAMMURI	(The Crown of Life)	<i>Nikkatsu, Tokyo</i>

KIYOHICO USHIWARA

ふるさとの歌	FURUSATO NO UTA	(The Song of his native land)	
街の艶歌師	MACHI NO ENKASHI	(The Street Singer)	
五々の春	GOGO NO HARU	(His First Step into the World)	
掏摸の家	SURI NO IYÉ	(The Pick-pocket's House)	
兄の誕生日	ANI NO TANJŌBI	(The brother's Birthday)	
暴風	BŌFU	(The Storm)	Takata Production

KUNIO WATANABÉ

ジャズの街かど	JAZU NO MACHIKADO	(The Jazz Corner)	
純情一座	JUNJŌ ICHIZA	(The Troupers)	
拾つた貞操	HIROTTA TEISŌ	(He Picks up a Girl)	
慈悲心鳥	JIHI SHINCHŌ	(The Cuckoo)	
魂	TAMASHII	(The Soul)	
高橋是清自傳	TAKAHASHI KOREKIYO JIDEN	(The Life of Korekiyo Takahashi: Parts 1 and 2)	Nikkatsu, Tokyo

KAJIRO YAMAMOTO

我輩は猫である	WAGAHAI WA NEKO DE ARU	(I am a Cat)	
エノケンの千萬長者	ENOKEN NO SEMMANCHŌJA	(Enoken, the Millionaire)	
続エノケンの千萬長者	ENOKEN NO SEMMANCHŌJA	(Continued) (Enoken, the Millionaire)	
新婚うらおもて	SHINKON URAOMOTÉ	(The Inside Life of the Newly-weds)	P.C.L.

SADAO YAMANAKA

怪盗白頭巾	KAITŌ SHIROZUKIN	(“White Hood” the Mysterious Thief)	
河内山宗俊	KŌCHIYAMA SŌSHUN		
海鳴り街道	UMINARI KAIDŌ	(The Way of the Rumbling Sea)	Nikkatsu, Kyoto

List of the Publications Related to Cinema (1936)

1. The Author's Name
2. Format and Price
3. Publishing Office

January

“Talkie Kyakuhon Kessaku-shū” (The Collection of Talkie Scenario Masterpieces)

1. Yoshio Asaoka
2. Crown octavo: 240 Pages; ¥ 1.50
3. Juntendō

March

“Eiga Nenkan” (The Motion Picture Year-Book)

1. Tadasi Iizima, Kisao Uchida, Matsuo Kishi, Tsuneo Hazumi
2. Octavo: 334 Pages; ¥ 1.80
3. Daiichi Shobō: No. 1, Samban-Chō, Kōjimachi-Ku, Tokyo

April

“Shin-eiga-Ron” (A New Theory on Cinema)

1. Tadasi Iizima
2. Crown octavo: 344 Pages; ¥ 2.00
3. Seitō Shorin: No. 9, Ginza Nishi-8-Chōmé, Kyōbashi-Ku, Tokyo

“Eiga no Geijutsu” (The Art of Cinema)

1. Akira Iwasaki
2. Crown octavo: 294 Pages; ¥ 1.80
3. Kyōwa Shoin: No. 3, Jimbō-Chō 3-Chōmé, Kanda-Ku, Tokyo

“Kanja Sakuhin Eiga Sozai Shū” (The Collection of Scenarios by Leprous Patients)

1. The Society for the Prevention of Leprosy
2. Octavo: 262 Pages (not for sale)
3. The Society for the Prevention of Leprosy

June

“Nippon Eiga Sakuka Ron” (The Comment on Japanese Directors)

1. Tadahisa Murakami
2. Octavo: 273 Pages; ¥ 1.50
3. Kinema Jumpō Sha: Taihei Bldg., Uchisaiwai-Chō, Kōjimachi-Ku, Tokyo

October

“Junsui Eigaki” (The Comment on Genuine Motion Pictures)

1. Fuyuhiko Kitagawa
2. Crown octavo: 241 Pages; ¥ 1.90
3. Daiichi Bungei Sha: Ohtsu

“Nippon Scenario Kessakushū (The Collection of Japanese Scenarios)—A Series of Scenario Literature—

1. Compiled by Matsuo Kishi
2. Crown octavo: 216 Pages; ¥ 1.50
3. Kawaidé Shobō: No. 1, 3-Chōmé, Nihonbashi-Ku, Tokyo

November

“Eiga no Honshitsu” (The Essence of Cinema)

1. Tadasi Iizima
2. Crown octavo: 350 Pages; ¥ 1.20
3. Daiichi Shobō: No. 1, Samban-Chō, Kōjimachi-Ku, Tokyo

December

“Bundanjin Original Scenario Shū” (The Collection of Original Scenarios by Novelists)—A Series of Scenario Literature—

1. Compiled by Tsuneo Hazumi
2. Crown octavo: 335 Pages; ¥ 1.50
3. Kawaidé Shobō: No. 1, 3-Chōmé, Nihonbashi-Ku, Tokyo

“Eiga Kyōiku Sōsho” (A Series of Cine-education)—6 Vols.—

1. Seibi Dō
2. Crown octavo: 200 Pages each; ¥ 1.00 each
3. Seibi Dō: No. 17, Nishiki-Chō 3-Chōmé, Kanda-Ku, Tokyo

PERIODICALS RELATED TO CINEMA

- | | |
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| 1. Publishing Office | 2. Publishing Term |
| 3. The Chief Editor | 4. The Editorial Staff Members |
| 5. Contents | 6. The Class of Readers |
| 7. Price per a copy; per annum | 8. References |

COMMUNICATION FOR BUSINESS OF DISTRIBUTION AND EXHIBITION

“Dōmei-Engei Tsūshin”

1. Dōmei-Tsūshin-Sha: No. 1, Ginza Nishi-8-Chōmé, Kyōbashi-Ku, Tokyo
2. Daily
3. Masao Kuwano
4. Ryōzō Matsumura, Masaji Iguchi, Takeo Furusawa, Shōichi Katō, Ken Kiyoyama
5. Business; researches; investigation
6. Newspaper offices; theatres in big cities

“Engei-Nippō”

1. Engei-Nippō-Sha: No. 1, Kobiki-Chō 5-Chōmé, Kyōbashi-Ku, Tokyo
2. Daily
3. Masakazu Matsuno
4. Rokurō Takemoto, Shigeyuki Sakiya, Kiyoshi Takashima, Masasuké Urata, Yorihiidé Kaneko, Sumiko Sakamaki, Rokurō Mizumori, Fumio Isobé
5. Business; investigation
6. Newspaper offices; companies and bodies related to movie and drama
7. —
8. Special edition on Sunday

“Eiga-Kōshin-Shohō”

1. Eiga-Kōshin-Shohō-Sha: No. 17, Shiodomé, Shiba-Ku, Tokyo
2. Daily
3. Kaoru Kitaura
4. Yoshikimi Umeda
5. Business; investigation
6. General exhibitors

“Gōdō-Tsūshin”

1. Gōdō-Eiga-Tsūshin-Sha: No. 28, Kitano Shiraumé-Chō, Kamikyō-Ku, Kyoto
2. Daily
3. Kichiya Takahashi

4. —
5. Business; investigation; reports about amusement
6. Newspaper offices; exhibitors
7. Another edition of a weekly, "Eiga-Engei Gōdō Tsūshin"

"The Katsudō Shimbun"

1. Katsudō Shimbun-Sha: No. 2, Kotohira-Chō, Shiba-Ku, Tokyo
2. Tri-monthly
3. Shun Okamura
4. Meihō Okamura
5. Business; investigation
6. Movie-theatres; exhibitors; newspaper offices

"Kokusai Eiga Tsūshin" (The International Film Daily News)

1. Kokusai Eiga Tsūshin-Sha: Ginza-1 Bldg., No. 5, Ginza 1-Chōmé, Kyōbashi-Ku, Tokyo
2. Daily
3. Sai Ichikawa
4. Ishigorō Shimo, Ken Nishina, Isaburō Hashimoto, Chikateru Yamaguchi, Tatsuo Teraï, Ikuo Kawabé, Masamoto Imai, Tomonori Katayama
5. Business; investigation
6. Theatres; exhibitors

"Kinema Shimbun"

1. Kinema Shimbun Gōmei Kaisha: Hasshū Bldg., No. 4, Kobiki-Chō 8-Chōmé, Kyōbashi-Ku, Tokyo
2. Weekly
3. Fuendo Suzuki
4. Katsutoshi Hayashi, Shōji Harada
5. Business; investigation
6. Theatres; exhibitors

"Nippon Kinema Nichinichi Shimbun"

1. Nippon Kinema Nichinichi Shimbun-Sha: No. 3, Ginza Nishi-7-Chōmé, Kyōbashi-Ku, Tokyo
2. Daily
3. Toshiyuki Morita
4. Ōoku Fujimoto, Daiji Okamura
5. Business; investigation
6. Theatres; exhibitors

"Nippon Engei Tsūshin"

1. Nippon Engei Tsūshin-Sha: No. 5, Ginza Nishi-5-Chōmé, Kyōbashi-Ku, Tokyo

2. Daily
3. Kō Maruyama
4. —
5. News of theatres and pictures
6. Newspaper offices

“Nikkatsu Tokyo”

1. Nikkatsu Tokyo Kōkokubu: (Nippon Katsudo Shashin Co., Ltd.) No. 44, Hanazono-Chō, Yotsuya-ku, Tokyo
2. Semi-monthly
3. Shōta Suda, the head of the propaganda staff of the Nikkatsu-Tamagawa Studio
4. Ryōnosuké Takahashi, Otohiko Hayashi, Minoru Iwaki
5. Propaganda news of Nikkatsu pictures
6. Movie-theatres of Nikkatsu Circuit

“The Shinkō News”

1. The Osaka Branch of Shinkō Kinema Co.: No. 8, Kyūzaemon-Chō, Minami-Ku, Osaka
2. Tri-monthly
3. Osamu Yoneda
4. Katsuo Morii, Jirō Itō
5. Propaganda news of Shinkō pictures
6. Movie-theatres of Shinkō Circuit in the west of Kwansai Prefecture

“Shinkō Kinema Shahō”

1. The Shinkō Kinema Co.: No. 3, Hatchōbori 2-Chōmé; Kyōbashi-Ku, Tokyo
2. Tri-monthly
3. Hiroshi Satō
4. Takashi Atsumi
5. Propaganda news of Shinkō pictures
6. Movie-theatres of Shinko Circuit; newspaper offices; magazine-editors

“Shishiku” (The Lion’s Roar)

1. Metro-Goldwyn-Mayer Picture Co.: Osaka Bldg., Uchisaiwai-Chō, Kōjimachi-Ku, Tokyo
2. Monthly
3. Tokio Hiyama
4. Aki Nito
5. Propaganda news of Metro-Goldwyn-Mayer pictures
6. Movie-theatres; newspaper offices; magazine-editors

“Shōchiku Engei Naihō”

1. Correspondence Department, Shōchiku Co.: No. 5, Shintomi-Chō 3-Chōmé, Kyōbashi-Ku, Tokyo
2. Daily

3. Hideo Koidé
4. Otoichirō Takenaka, Shōichi Suzuki, Masao Sawano, Naoichi Nakaya
5. Propaganda news of Shōchiku pictures and theatrical matters of Shōchiku Co.
6. Newspaper offices; magazine editing offices

“The Shōchiku Shūhō”

1. Propaganda Department, Shōchiku Co.: No. 5, Shintomi-Chō 3-Chōmé, Kyōbashi-Ku, Tokyo
2. Weekly
3. Yoshio Nosaka
4. Yasuo Sibukawa
5. Propaganda news of Shōchiku Pictures
6. Newspaper offices; movie-theatres of Shōchiku Circuit

“Senden Jumpō”

1. The Osaka Branch of Shōchiku Co.: No. 8, Kyūzaemon-Chō, Minami-Ku, Osaka
2. Semi-monthly
3. Kōzō Masui
4. Moriichi Sasabe
5. Propaganda news of Shōchiku pictures
6. Movie-theatres of Shōchiku Circuit

“Teikoku Eiga Tsūshin”

1. Teikoku Eiga Tsūshin-Sha: No. 4, Ginza Nishi-5-Chōmé, Kyōbashi-Ku, Tokyo
2. Daily
3. Yoshi Inaba
4. Genchō Ōhashi, Masataka Yagi, Hisao Osada
5. Business; investigation
6. Exhibitors

“The Zenkoku Jōsetsukan Shimbun”

1. Zenkoku Jōsetsukan Shimbun-Sha: No. 185, Terauchi, Uguchi-Machi, Kochi-Gun, Osaka
2. Semi-monthly
3. Kingo Fukuda
4. Kōnosuké Sudō, Yukio Yoshitomi, Isao Rokuhara
5. Business; investigation
6. Movie-theatres; studios

MAGAZINES FOR THE BUSINESS OF DISTRIBUTION AND EXHIBITION

“Kinema Jumpō” (The Movie Times)

1. Kinema Jumpō-Sha: Taihei Bldg., No. 3, Uchisaiwai-Chō 1-Chōmé, Kōjimachi-Ku,

- Tokyo
- 2. Tri-monthly
- 3. Saburō Tanaka
- 4. Shinbi Iida, Tadasi Iizima, Terukatsu Ikeda, Akira Iwasaki, Matsuo Kishi, Fuyuhiko Kitagawa, Takeo Matsumura, Seiji Mizumachi, Tadahisa Murakami, Tatsuhiko Sigeno, Chiyota Shimizu, Yukihiro Tamura, Junichiro Tomoda, Tokio Tsuda, Kisao Uchida, Kōtarō Yamamoto, Toshio Yamamoto
- 5. Business; investigation; researches; records
- 6. Exhibitors; investigators; movie-fans
- 7. 30 sen; 10 Yen

“Kinema News”

- 1. Kageé-Sha: Isobé Bldg., Isobé-Dōri, Fukiai-Ku, Kobe
- 2. Tri-monthly
- 3. Shōtarō Kamiya
- 4. Hisao Shindō Eiji Yamashiro, Eisuké Saitō
- 5. Business; researches
- 6. Movie-fans; exhibitors; movie-theatres

“Kinema Shūhō” (The Kinema Weekly)

- 1. Kinema Shūhō-Sha: Hiyoshi Bldg., No. 5, Ginza Nishi-8-Chōmé, Kyōbashi-Ku, Tokyo
- 2. Weekly
- 3. Ganju Sassa
- 4. Ryūichi Ōkubo, Kazuo Umezawa, Eiji Minagawa, Hideo Ozawa, Yuzuru Fukumura
- 5. Business, investigation
- 6. Exhibitors
- 7. 10 Sen; 5 Yen

“Kokusai Eiga Simbun” (The Motion Picture Trade Review)

- 1. Kokusai Eiga Tsushin-Sha: Ginza-1 Bldg., No. 5, Ginza 1-Chōmé, Kyōbashi-Ku, Tokyo
- 2. Semi-monthly
- 3. Sai Ichikawa
- 4. Ishigoro Simō, Kiichi Inamura, Tokio Furukawa, Ken Nishina, Kiyōō Yasuda
- 5. Business; investigation
- 6. Exhibitors; special investigators
- 7. 30 Sen; 6 Yen

MAGAZINES FOR RESEARCHES

“Eiga Geijutsu”

- 1. Eiga Geijutsu Kenkyukai: c/o Yokohama Commercial College, Idogaya Naka-Ku, Yokohama
- 2. Quarterly

3. Iwao Hata
4. Tsutomu Tomita, Keitarō Hayashi, Ichirō Fujishiro
5. Researches
6. Students of colleges and universities

“Eiga to Gijutsu” (The Cine Technic)

1. Nippon Eiga Gijutsu Kyōkai: Taikakukwan Bldg., No. 3, Ginza Nishi-5-Chōmé, Kyōbashi-Ku, Tokyo
2. Monthly
3. Masuji Tejima
4. Kiyohiko Shimazaki, Seishi Tsuchiya, Ryō Sawai,
5. Announcement and introduction of technics and researches of cinema
6. Professional cine-technicians, students of cine-technic
7. 50 Sen; 6 Yen
8. Acting as the organ magazine of The News Cameraman Association

“The Eiga Hyōron ”

1. Eiga-Hyōron-Sha: No. 16, Uenohara, Nakano-Ku, Tokyo
2. Monthly
3. Kosai Terasaki
4. Hideyo Iida
5. Researches; criticism and introduction of movies
6. The educated class
7. 50 Sen; 5 Yen

“Eiga Kagaku” (Die Filmwissenschaft)

1. Eiga Kagaku Kenkyūkai of Waseda University: c/o Engei Hakubutsu-Kwan Waseda University, Yodobashi-Ku, Tokyo
2. Monthly
3. Kōichi Innami
4. —
5. Researches; inveigation
6. Cine-investigators; the educated class
7. 30 Sen; 3.60 Yen

“Eiga Shūdan” (Kino Gruppe)

1. Eiga-Shūdan-Sha: No. 208, Honchō-2-Chōmé, Hatagaya, Shibuya-Ku, Tokyo
2. Every other monthly
3. Daihei Inamura
4. Heiichi Sugiyama, Noboru Satō, Tatsuichi Yamanouchi, Reiji Nakahara

5. Essays on cinema
6. Movie-fans, (young people)
7. 30 Sen

“Eiga Kyōiku” (The Cine-education)

1. The Osaka-Mainichi Shimbun-Sha: Dōjima, Kita-Ku, Osaka
The Tokyo-Nichinichi Shimbun-Sha: Yūraku-Chō 1-Chōmé, Kōjimachi-Ku, Tokyo
2. Monthly
3. —
4. Japan Cine-education Seminary, The Tokyo-Nichinichi, The Osaka-Mainichi
5. Researches and investigation of cine-education
6. Teaching people; the educated class
7. 10 Sen; 1 Yen

“The Eiga Kyōiku Times”

1. Okamoto-Yōkō: No. 3, Ginza-2-Chōmé, Kyōbashi-Ku, Tokyo
2. Monthly
3. Seiji Nunotani
4. Yoshio Ezawa
5. News of educational films
6. Governmental offices; schools, colleges, universities

“Eiga Mugen”

1. “Eiga Mugen” Publishing Office: No. 569, Aratamachi-1-Chōmé, Sōtō-Ku, Kobé
2. Monthly
3. Haruhiko Doi
4. Shigehiro Itō, Katsuhei Ina, Shunrō Hagiwara
5. Researches; investigation
6. The educated class

“Kyōei News”

1. Kyōei Fukyūkai: c/o Konishi-6-Honten, Muromachi 3-Chōmé, Nihombashi-Ku, Tokyo
2. Every other monthly
3. Chūzō Aochi
4. Fumio Ueno
5. Researches and investigation on cine-education
6. Teaching people; governmental offices

“Nippon Eiga”

1. Dainippon Eiga Kyōkai: Tōtaku Bldg., Uchisaiwai-Chō, Kōjimachi-Ku, Tokyo
2. Monthly
3. Shigeru Tané

4. Shigeharu Kōda, Ban Taniyama, Toshiko Umezawa
5. Investigation; amusement
6. The educated class
7. 30 Sen; 3.60 Yen

MAGAZINES FOR AMUSEMENT

“Eiga Fan”

1. Eiga Sekai-Sha: No. 2, Sannen-Chō, Kojimachi-Ku, Tokyo
2. Monthly
3. Kōichirō Tachibana
4. Kōzō Matsuura, Takeshi Ogura
5. Amusement
6. Young people
7. 30 Sen; 4.80 Yen (including foreign postage)

“Eiga no Tomo”

1. Eiga Sekai Sha: No. 2, Sannen-Chō, Kōjimachi-Ku, Tokyo
2. Monthly
3. Kōichirō Tachibana
4. Toyoshi Ōguro, Hiroshi Ogawa
5. Amusement, investigation
6. The educated class
7. 40 Sen; 4.80 Yen

“Eiga to Engei” (Screen and Stage)

1. The Tokyo Asahi Shimbun-Sha: Yūaku-Chō 2-Chōmé, Kōjimachi-Ku, Tokyo
2. Monthly
3. Tatsuo Hoshino
4. Shigee Kuribayashi, Tanetarō Sugiyama, Tsugutada Hayashi
5. Amusement and investigation
6. General people
7. 50 Sen; 6.86 Yen (including foreign postage)

“Eiga to Revue”

1. The Tokyo Nichinichi Shimbun-Sha: Yūrakuchō 1-Chōmé, Kōjimachi-Ku, Tokyo
2. Monthly
3. Ryū Okamura
4. —
5. Amusement and investigation
6. Young people
7. 15 Sen; 1.85 Yen

“Fan” (Amusement)

1. Paris-Tokyo-Sha: No. 5, Ginza-1-Chōmé, Kyōbashi-Ku, Tokyo
2. Semi-monthly (irregularly)
3. Giichi Minegishi
4. Chōichi Hoshino, Munemitsu Yoshida, Kitarō Baba
5. Introduction of scenes from films
6. School boys and girls
7. 15 Sen; 1.80 Yen

“Kinema”

1. Hōkoku-Sha: No. 53, Kohinata-Suidō-Chō, Koishikawa-Ku, Tokyo
2. Monthly
3. Naosuké Takada
4. Miyoō Imamura
5. Amusement, researches, records
6. Young people
7. 40 Sen; 6.30 Yen (including foreign postage)

“Kinema Ōkoku”

1. Kinema Ōkoku-Sha: No. 36, Jingū-Dōri 2 Chōmé, Shibuya-Ku, Tokyo
2. Monthly
3. Takashi Yamamura
4. Hikaru Hakumitsu
5. Amusement; investigation
6. Young people; exhibitors

“Nikkatsu”

1. Hōkoku-Sha: No. 53, Kohinata-Suidō-Chō, Koishikawa-Ku, Tokyo
2. Monthly
3. Naosuké Takada
4. Jirō Ōsawa
5. Amusement, researches
6. Fans of Nikkatsu pictures
7. 30 Sen; 3.60 Yen

“Nikkatsu Gahō”

1. Nikkatsu-Gahō-Sha: No. 9, Nishi-Hatchōbori-3-Chōmé, Kyōbashi-Ku, Tokyo
2. Monthly
3. Masaaki Matsuya
4. Kikuo Honda, Ryūkichi Hayashi, Tsunae Itomi

5. Amusement
6. Boys and girls
7. 10 Sen; 1.20 Yen

“Screen Pictorial”

1. Harumi-Eikō-Dō: No. 31, Higashi-Machi, Meguro-Ku, Tokyo
2. Eight times a year
3. Shunkichi Wada
4. Eizō Harumi
5. Pictures from films
6. The educated class
7. 80 Sen; 8.50 Yen (including foreign postage)

“Shimokamo”

1. Shimokamo-Sha: No. 64, Matsunoki-Chō, Sakyō-Ku, Kyoto
2. Monthly
3. Tatsuo Kubota
4. —
5. Amusement
6. Fans of Shōchiku pictures
7. 30 Sen; 3.60 Yen

“Shōchiku”

1. Hōkoku-Sha: No. 53, Kobinata-Suidō-Chō, Koishikawa-Ku, Tokyo
2. Monthly
3. Naosuké Takada
4. Hiroshi Maruyama
5. Amusement
6. Fans of Shōchiku pictures
7. 30 Sen; 3.60 Sen

“Shin Eiga” (New Pictures)

1. Shin-Eiga-Sha: No. 4355, Nishi-Ōi Yamanaka-Chō, Shinagawa-Ku, Tokyo
2. Monthly
3. Tōgorō Gotō
4. Keinosuké Nambu, Suehiko Kō, Tazuko Fujii
5. Researches; amusement
6. The educated class
7. 30 Sen; 3.30 Yen

“Shinkō Kinema”

1. Eikō-Sha: No. 4, Fukuromachi Ushigome-Ku, Tokyo
2. Monthly

3. Nobuo Kitsugu
4. —
5. Amusement
6. Fans of Shinkō pictures
7. 30 Sen; 3.60 Yen

“Esuesu” (The Screen and Stage)

1. Tokyo Takarazuka Gekijō: Hibiya, Kōjimachi-Ku, Tokyo
2. Monthly
3. Shinichi Nishimura
4. Kazuo Ōuchi, Fuji Ōba
5. Amusement; fictions
6. Young people
7. 20 Sen; 2.40 Yen

“Star”

1. Star-Sha: No. 12, Marunouchi 3-Chōmé, Kōjimachi-Ku Tokyo
2. Semi-monthly
3. Keinosuké Nambu
4. Suehiko Kō, Ai Katō, Tazuko Fujii, Yukiko Ishikawa
5. Amusement
6. Young people
7. 10 Sen; 2.30 Yen

MINIATURE MOVIE

“Sakura Movie”

1. Sakura Miniature Movie Association; c/o Konishi-6-Honten, Muromachi, Nihombashi-Ku, Tokyo
2. Every other monthly
3. Kōji Tsukamoto
4. Hayao Yoshikawa, Chūzō Aochi, Fumio Ueno
5. Researches and reports about amateur movie
6. Fans and amateurs of miniature movie
7. 1.00 Yen (as an entrance fee)—(membership system)

Production of News Reels

“The Tokyo Asahi Shimbun-Sha”

(Asahi World News)

“The Osaka Asahi Shimbun-Sha”

Foundation : March, 1933

Issuance : Weekly (on Thursday)

The number of reels : 1 reel (more than 800 feet) per week

The number of prints : 56 prints per negative film (excluding prints for export)

The number of reels produced in 1936 : 52 (extra edition : 13)

Foreign companies related to The Asahi :

Fox-Movietone (U. S. A.)

Gaumont-British (England)

Ufa (Germany)

Luce (France)

Chung-Yang Tien-ying Kung-Szu (China)

Intorgkino (U. S. S. R.) exchanging films irregularly through the representative of U. S. S. R. Trade Commissioners

Cameras : Mitchell 1 Parvo 2 Banberg 1 Aimmo 6
Akeley 1 (Fox Co. in charge)

The number of cameramen : 9

Sound-recording system : P. C. L. System

Exhibiting system : at all movie-theatres in the country through Chūō-Eiga-Sha Co., Tōwa-Shōji G. K., Tsukamoto-Yōkō

“The Osaka Mainichi Shimbun-Sha”

(Daimai-Tōnichi International News)

“The Tokyo Nichinichi Shimbun-Sha”

Foundation : 1908 (Daimai News), 1910 (Tōnichi News)

Issuance : Weekly (on Thursday)

The number of reels : 1 reel per week

The number of prints : 65 prints per negative film

The number of reels produced in 1936 : 53 (extra edition : 25)

Foreign companies related to The Osaka Mainichi and The Tokyo Nichinichi :

R. K. O. Pathe News (U. S. A.)

Eclair Journal : Pathé Journal (France)

Bavaria Film Company (Germany)

Newsreel-Cameraman (Italy) Special contract

Soyuzkinokhronica (U. S. S. R.)

Special contract with cameramen (China)

Cameras :	R. C. A. Sound-recording System Single Mitchell 1, Parvo 2, Aimmo 10
The number of cameramen :	7
Sound-recording system :	R. C. A. System, Yokohama Cinema System
Exhibiting system :	At movie-theatres on Shinkō Cinema as "Shinkō News", and other theatres

"All Japan Sound News Press League"

Foundation :	December 9, 1936
Issuance :	Weekly (on Tuesday)
The number of reels :	1 reel per week
The number of prints :	20 prints per negative film
Cameras :	Parvo 1 Aimmo 4
The number of cameramen :	6
Sound-recording system :	Eion System
Exhibiting system :	Exhibited by member offices of the League after the dis- tribution

Member newspaper offices of the League :

The Hokkai Times ; The Kahoku Shimpō ; Ibaragi Shim-
bun-Sha ; Shimotsuké Shimbun-Sha ; Yokohama Bōeki
Shimpō-Sha ; Shin-Aichi Shimbun-Sha ; Kyoto Nichinichi
Shimbun-Sha ; Sanyō-Chūgoku Gōdō Shimbun-Sha ; Kōbé
Shimbun-Sha ; Kōchi Shimbun-Sha ; Fukuoka Nichinichi
Shimbun-Sha ; Manshū Nichinichi Shimbun-Sha ; Keijō
Nippō-Sha ; Taiwan Nichinichi Shimbun-Sha

"The Yomiuri Shimbun-Sha"

Foundation :	1936
Issuance :	Semi-monthly
The number of reels :	1 or 2 reels per time
The number of prints :	15 prints per negative film
Cameras :	Aimmo 2 Mitchell 1
The number of cameramen :	3
Sound-recording system :	Eion System
Exhibiting system :	at movie-theatres of Nikkatsu circuit

"The Far-East Branch of The Harst Metrotone News"

39 cases of photographing in 1936 (including 11 cases used in U. S. A.)	
Cameras :	Eclair News Camera 1 Aimmo with Magazine 1 Aimmohand 1
The number of cameramen :	2

“Tōa Hassei News Eiga-Seisakusho,, (Tōa Sound News Co., Ltd.)

Foundation :	July, 1934
Issuance :	Monthly
The number of reels :	1 or 2 reels per month
The number of prints :	8 prints per negative film (2 prints with English superimpose, 2 prints with French superimpose, 2 prints with German superimpose, 1 print with Spanish superimpose, 1 print with Portuguese superimpose)

Foreign companies related to The Tōa Sound News Co., Ltd.

“Ufa” Batavia Anita News Agency (Germany)

Caribian Cinema Company (Switzerland)

Rocinor Belgium-Japan Society (Belgium)

Gaumont-Film-Aubert (France)

Buenos Aires British-Gaumont (South America)

E. D. R. Film Company (Spain)

Honolulu Pacific Amusement Company, Film Exchanging in
Co-operation. Modern Film Co. (U. S. A. New York)

The number of cameramen : 5

Cameras : Parvo 1 Aimmo 1 Akeley-Audio Single Camera 1

Sound-recording system : Western Electric Sound System (Widerange)

Exhibiting system : selling prints directly to the exhibitors or through the or-
ganizations under the Foreign Office, as “Tōa Pictorial” or
“Tōa News” with English superimpose. Tōa Sound Screen
attraction. Japanese recording of Paramount News & Uni-
versal Shorts.

Documentary Films

The number of films produced in 1936213

Classified according to the contents (including talkie.....106)

Tourist Films	43
Industrial "	35
Propaganda "	25
Educational "	24
Cartoon "	22
Sport "	17
Military "	14
Sanitary "	8
Science "	7
Record "	6
Amusement "	6
Political "	3
Manner and custom "	3

Classified according to the Productions

by Governmental or semi-governmental offices	76
General motion picture productions	9
Educational and cultural film productions	70
Newspaper offices	40
General enterprising companies	18

The list of productions of Documentary Films

- * The Osaka Mainichi, The Tokyo Nichinichi Shimbun-Sha; Nippon Dempō Tsūshin-Sha (Dentsū); The Hōchi Shimbun-Sha; The Yomiuri Shimbun-Sha; The Tokyo Asahi, The Osaka Asahi Shimbun-Sha;
- * Shōchiku Kinema Co., Ltd.; Nippon Katsudō Shashin Co., Ltd. (Nikkatsu); The Photo Chemical Laboratory; Tokyo Sound Picture Production;
- * Chiba-Shōkai; Chiyogami-Eiga-Sha; Dainippon-Yūbenkai Kōdan-Sha; Eiga-Bunka-Kenkyūsho; Fuji Eiga Production; Fukada-Shōkai; Geijutsu-Eiga-Sha; Hitomi Eiga Production; Hoshi Eiga Production; Iwamatsu-Yōkō; Kaji-Shōkai; Ōkō-Eiga-Sha; Kyokutō-Eiga-Sha; Manchukuo-Eiga-Sha; Nippon Bunka Eiga-Sha; Nippon Manga Film Seminary; Oku-Shōkai; Okuda-Shōkai; All Kinema Sha; Satō-Cartoon-Production; Seikō-Kinema-Shōkai; Terada Kiyoshi Shōten; Tōa Sound News Co., Ltd.; Tokyo Cinema Shōkai; Yamaguchi Cinema Shōkai; Yokohama Cinema Shōkai.

LIST OF ASSOCIATIONS

DAI NIPPON KATSUDŌ SHASHIN KYŌKAI (The Japan Motion Picture Association)

Address: No. 3, 2-chōmé Yūrakuchō, Kōjimachi-ku, Tokyo

Founded: July, 1925

Objects and Activities: The Association aims to promote fellowship and unity among its members and to carry on the following activities: 1. To negotiate with the governmental authorities regarding government control of the motion picture business, government censorship and other related questions. 2. To negotiate for changes in, or abolition or reduction of, show tax, admission tax and other taxes related to the motion picture business. 3. To take up all matters which have to do with activities aiming at the development of motion pictures produced in Japan. 4. To take up matters relative to films made in Japan which aim at their qualitative perfection as well as their wider use. 5. To take up matters relative to investigations of various nature and to compilation of statistics required by the motion picture industry. 6. To take up matters relative to registration of various agreements made by its members. 7. To take up also all other matters necessary for carrying out the objects of the Association.

Officers:

Honorary President: Einosuké Yokota

Permanent Secretary: Nippon Katsudō Shashin Kabushiki Kaisha (The Nippon Motion Picture Co., Ltd.)

Secretaries: Shōchiku Kinema Kabushiki Kaisha (The Shōchiku Kinema Co., Ltd.), Shinkō Kinema Kabushiki Kaisha (The Shinkō Kinema Co., Ltd.), Daitō Eiga Kabushiki Kaisha (The Daitō Motion Picture Co., Ltd.)

Secretary of the Kansai Branch: Uzumasa Hassei Eiga Kabushiki Kaisha (The Uzumasa Sound Picture Co., Ltd.)

Permanent Director: Masao Kuwano

Members: Nippon Katsudō Shashin Kabushiki Kaisha, Tokyo Hassei Eiga Seisakusho (The Tokyo Sound Picture Production Co.), Chiezō Satsueijo (The Chiezō Motion Picture Studio), Daitō Eiga Kabushiki Kaisha, Uzumasa Hassei Eiga Kabushiki Kaisha (The Uzumasa Sound Pictures Co., Ltd.), Shinkō Kinema Kabushiki Kaisha, Arashi Kanjurō Production, Kabushiki Kaisha Nagasé Shōten (The Nagasé Co., Ltd.), Kabushiki Kaisha Kyokutō Genzōsho (The Far East Laboratory, Ltd.), Fuji Shashin Film Kabushiki Kaisha (The Fuji Photographic Film Co., Ltd.), The Fuji Studio, Shōchiku Kinema Kabushiki Kaisha, Kabushiki Kaisha J O Studio (The J O Studio Co., Ltd.), Tōhō Eiga Haikyū Kabushiki Kaisha (The Tōhō Motion Picture Distributing Co., Ltd.), Kabushiki Kaisha P. C. L. Eiga Seisakusho (The P. C. L. Motion Picture Co., Ltd.), Kabushiki Kaisha Shashin Kagaku Kenkyūsho (The Photo- Chemical Laboratory, Ltd.)

ZAIDAN HŌJIN DAI NIPPON EIGA KYŌKAI (The Japan Motion Picture Foundation)

Address: Tōyō Takushoku Building, Uchiyamashitachō, Kōjimachi-ku, Tokyo

Founded: November 8, 1935

Objects and Activities: To make the motion picture a factor in insuring wholesome life of the people by eliminating all elements from it that are deemed harmful to the public at large; to contribute to the maintenance and elevation of public morality; and to endeavour to improve and develop the motion picture industry. The Foundation publishes its organ "Nippon Eiga" (The Japan Motion Picture) monthly.

Officers:

President: Tatsuo Yamamoto

Advisory Board: Kakichi Kawarada, Senjūrō Hayashi, Fumio Gotō, Takejirō Ōtani, Einosuké Yokota

Permanent Directors: Toshiki Karasawa, Ken Yamakawa, Gunzō Kayaba, Kōkyū Ikenaga, Taiji Uemura

Directors: Ken Inukai, Kōjirō Ishii, Shigemasa Inoué, Yoshinobu Ikeda, Tōru Iwasé, Hikosaburō Hata, Kōki Yokomizo, Seiichi Harada, Masuzō Nomura, Tatsuo Yamada, Ryūsai Kawai, Gaku Matsumoto, Otohiko Matsukata, Ichizō Kobayashi, Makoto Den, Eiji Amō, Shinnosuké Abé, Toshihidé Ki, Kan Kikuchi, Shirō Kido, Tsunejirō Uchida.

Councillors: Taisuké Itō, Reikichi Inoué, Takemi Ishikawa, Risuké Imai, Rensuké Isoya, Toshihiro Niikura, Shigetō Hozumi, Kyōsaku Hori, Sueo Tokuda, Takahiko Tomoeda, Masatoshi Ōkōchi, Takeo Ōhashi, Yoshio Ōsawa, Kenichi Okada, Tokusaburō Kawai, Shunsaku Kawahara, Natsu Kawasaki, Kenichi Kaburagi, Momota Yoshimura, Nobuko Yoshiya, Saburō Tanaka, Toshio Takahashi, Yūsai Takahashi, Sukekuni Soga, Kanichi Negishi, Yokichirō Nakano, Murao Nakamura, Tokutarō Nagasé, Masaichi Nagato, Hanako Muraoka, Minoru Murata, Terumichi Murō, Kiyoshi Noda, Seiji Noma, Yoshihisa Norisugi, Miyomatsu Oku, Kosçak Yamada, Kichitarō Yamamoto, Sanehiko Yamamoto, Masahiro Makino, Tadasuké Machida, Yoshinori Futara, Tomoji Akagi, Gyōji Arai, Shūichi Asano, Yoshisuké Satō, Kunio Kishida, Teinosuké Kinugasa, Michiharu Mishima, Kenji Mizoguchi, Hoshirō Mitsunaga, Shintarō Shirai, Yūsaku Shimanaka, Hisatada Hirose.
Secretaries: Seikichi Hashimoto, Chōzo Matsuo, Masao Kuwano.

NIPPON NEWS JISSHA EIGA REMMEI (The Japan Pictorial News League)

Address: No. 5 Nishi 5-chōmé, Ginza, Kyōbashi-ku, Tokyo

Founded: May 1, 1934

Objects and Activities: 1. The League aims to improve and develop the making of motion picture recordings and news pictures, to promote friendly relations among its member groups and to introduce in Japan as well as abroad accurate knowledge of conditions in Japan by means of filming and screening of motion picture recordings of such conditions. 2. Its member groups shall be given by the League, as far as circumstances allow, both convenience and assistance in the filming and screening of their pictures.

Officers:

Honorary President: Eiji Amō, Chief of the Publicity Bureau of the Ministry of Foreign Affairs.

Advisory Board: Seiichi Motono (The Foreign Ministry), Mikio Tatebayashi (The Home Ministry), Shinji Mitsui (The War Ministry), Akira Nagahama (The Gendarmerie Headquarters), Keizō Ma-

tsushima (The Navy Ministry), Shunzō Nakata (The Education Ministry), Hisao Nishio, Masuzō Inoué (The Railway Ministry), Torao Murota (The Government-General of Chosen).

Permanent Secretaries : Jun Tsuchiya, Secretary of the Publicity Bureau of the Ministry of Foreign Affairs; Osamu Rokusha, Chief of the Special Films Section of the Shōchiku Kinema; Hyōta Manako, Chief of the Motion Picture Department of the Tokyo Asahi Shimbunsha; Yasuo Ito, Chief of the Motion Picture Department of the Tokyo Nichi Nichi Shimbunsha; Haruhiko Kimura of the Tōa Hassei News Eiga Seisakusho; Henry Kotani of the Paramount Sound News.

Committee : Sadao Imamura (Shōchiku), Matsunosuké Fujimura (Nichinichi), Shinichirō Yamazaki (Asahi), Shūji Taguchi (Metro), Katsuya Koshitani (Shinkō), Ken Matsuyama (Fox), Eisaku Sumita.

Member Companies : The Fox Movietone News, The Paramount Sound News, The Universal News Reel, The Hearst Metrotone News, Tokyo Asahi Shimbunsha, Tokyo Nichi Nichi Shimbunsha, Nippon Dempō Tsūshinsha (Dentsū), Yomiuri Shimbunsha, Osaka Asahi Shimbunsha, Shōchiku Kinema Kabushiki Kaisha, Nippon Katsudō Shashin Kabushiki Kaisha, Shinkō Kinema Kabushiki Kaisha, Shashin Kagaku Kenkyūsho, Miyako Shōkai, The Fujiwara Film Laboratory, Tokyo Cinema Shōkai, Iwaoka Shōkai, Chiba Eiga Seisakusho, Yokohama Cinema Shōkai, Ei-on Shōkai, Nippon Hassei Eigasha, On-ei Bunka Kyōkai, Daito Eiga Kabushiki Kaisha, Tōyō Hassei Eigasha, Tōa Hassei News Eiga Seisakusho, Katō Eiga Seisakusho, Fukada Shōkai Eigabu, Minami Manshū Tetsudō Kabushiki Kaisha (The South Manchuria Railway Co., Ltd.), Manshūkoku Kyōwakai, J O Studio, Zen Nippon Hassei News Shimbun Remmei (All Japan Sound News Press League).

NIPPON NEWS CAMERAMAN KYŌKAI (The Japan News Cameramen's Association)

Address : Taikaku Building, No. 3 Nishi 5-chōmé, Ginza, Kyōbashi-ku, Tokyo

Founded : March, 1936

Objects and Activities : Development of News Pictures.

Officers :

Advisory Board : Yasuo Itō, Shigehiro Iwaoka, Shinichi Ōta.

Secretaries : Teibun Yasuda, Hyōta Manako, Henry Kotani, Eisuké Saeki.

Number of Members : Twenty-three

NIPPON EIGA KANTOKU KYŌKAI (The Japan Motion Picture Directors' Association)

Address : Hideyoshi Building, No. 5 Nishi 5-chōmé, Ginza, Kyōbashi-ku, Tokyo

Branch : Sōwakyō, Omuro, Ukyōku, Kyoto

Founded : March, 1936

Objects and Activities : The Association aims to contribute to Japanese cultural life by elevating the moral standard of, and bringing greater purity to, Motion Picture Art in Japan. It carries on the following activities: 1. Research in the technique of the motion picture. 2. Training of motion picture directors. 3. Research and investigation into the motion picture industry. 4. Research and investigation into laws and regulations governing the motion picture. 5. Co-operation with various technicians in the motion picture industry. 6. Publication of an organ for the expression of the theories and opinions held by the members. 7. Establishment of an agency for international co-operation in matters relating to the motion picture. 8. Establishment of a means

for keeping in touch with the cultural life of the people.

Officers :

Directors : At the Main Office—Yutaka Abé, Yasujirō Shimazu, Kiyohiko Ushihara. At the Branch Office—Teinosuké Kinugasa, Taisuké Itō.

Secretaries : Hiroshi Shimizu (main office), Kenji Mizoguchi (branch office).

Councillors : Sadao Yamanaka, Mikio Narusé, Yasujirō Ozu, Tomu Uchida, Hiroshi Inagaki, Kintarō Inoué, Sotoji Kimura, Kunio Watanabé, Minoru Murata, Yoshinobu Ikeda, Mansaku Itami, Heinosuké Gosho, Shigé Suzuki, Kajirō Yamamoto, Kōshō Nomura.

Number of Members : Seventy-five

NIPPON EIGA GIJUTSU KYŌKAI (The Nippon Society of Cine Technics)

Address : Taikaku Building, No. 3 Nishi 5-chōmé, Ginza, Kyōbashi-ku, Tokyo

Founded : December 1, 1934

Objects and Activities : The Society aims to promote the development and elevate the standard of motion picture technique in Japan by encouraging among its members intimate contact and concerted efforts to the end of effecting thoroughgoing research and investigations. It carries on the following activities: 1. Publication of the monthly organ "Eiga to Gijutsu" (The Cine Technic). 2. Conducting of study groups, lectures, study courses, and inspection trips. 3. Offering of rewards to producers of meritorious motion pictures and to meritorious technicians. 4. Holding of contests in production of amateur motion pictures. 5. Publication of literature on the technique of motion picture. 6. Introducing and investigating various information.

Officers :

Advisory Board : Ki Ariga, Kōshirō Tachibana, Taiji Uemura, Shinnosuké Fukushima, Toshizō Shinki, Rin Matsutani.

Directors : Masuji Tejima, Kiyohiko Shimazaki, Keiichi Fukui, Seishi Tsuchiya.

Publications issued in 1936: A Handbook of Motion Picture Technique (Edited by Kiyohiko Shimazaki and Seishi Tsuchiya).

Movie-theatres

Year	Theatres exhibiting Japanese films	Theatres exhibiting foreign films	Theatres exhibiting Japanese and foreign films	Total	Theatres with equipments for sound films
1936	1,130	64	433	1,627	1,368
1935	1,117	59	410	1,586	1,207
1934	1,076	46	416	1,538	806
1933	1,065	47	386	1,498	576
1932	1,025	49	386	1,460	339
1931	1,029	53	367	1,449	92
1930	925	53	410	1,392	
1929	807	53	410	1,270	
1928	714	46	509	1,269	
1927	577	39	556	1,172	
1926	414	39	604	1,057	

Inspected Silent and Sound Films

Year	Number of films		Number of reels		Length (metre)	
	Silent	Sound	Silent	Sound	Silent	Sound
1936	9,372	15,636	31,084	65,299	5,835,056	16,070,811
1935	10,100	10,975	36,404	52,400	7,260,802	12,768,290
1934	11,752	5,716	49,834	30,292	10,877,562	7,346,346
1933	12,017	2,967	56,163	15,041	12,479,725	3,719,238
1932	15,776	2,660	64,623	11,854	14,376,574	3,000,758
1931	14,739	952	70,199	6,003	16,370,672	1,503,120
1930	16,491	939	78,953	4,746	19,056,812	1,141,517
1929	16,574		82,791		20,062,294	
1928	18,893		75,903		17,905,976	
1927	16,101		76,810		18,934,163	
1926	15,348		71,767		17,683,594	

Japanese Feature Films Produced in 1936

Company	Number	All Talkie	Sound	Part Talkie	Silent
Daitō Eiga	109		3		106
Irié Production	3	3 (Including 2 Nikkatsu films)			
Zenshō Eiga	17		15	2	
J. O. Studio	3	3			
Kyokutō Eiga	31				31
Makino Talkie	68	42	23	3	
Nippon Katsudo Shashin (Nippon motion picture Co., Ltd. Nikkatsu)	74	67	3	4	
Uzumasa Hassei (Uzumasa Sound)	9	9			
Tokyo Hassei (Tokyo Sound)	6	6			
Chiezō Eiga	6	6			
Shinkō Kimema	81	41	27	13	
Arashi-Kanjurō Production	11	8	1	2	
Takada-Minoru Production	7	7			
Bandō-Tsumasaburō Production	5	5			
Shōchiku Kinema	96	71	10	15	
Daiichi Eiga	11	11			
P. C. L.	23	23			
Total	558	300	82	39	137

Number of Spectators

Year	at Movie-theatres :			at Public-halls, theatres, etc.:			at Temporary show-places :			Total:		
	Adults	Children	Total	Adults	Children	Total	Adults	Children	Total	Adults	Children	Total
1935	147,432,332	37,490,153	184,922,485	21,010,072	7,482,475	28,492,547	10,699,045	5,851,756	16,550,801	179,141,449	50,824,384	229,965,833
1934	157,756,954	41,170,170	198,927,124	20,446,623	7,708,067	28,154,690	11,199,515	6,108,307	17,307,822	189,403,092	54,986,544	244,389,636
1933	137,913,969	40,331,474	178,245,443	21,513,545	8,160,917	29,674,463	10,937,696	6,408,225	17,345,921	170,365,210	54,900,616	225,265,826
1932	134,408,377	42,935,556	177,343,933	20,394,311	7,389,976	27,784,287	9,918,740	5,667,901	15,586,641	164,721,428	55,993,433	220,714,861
1931	128,889,605	35,827,644	164,717,249	18,904,698	7,673,451	26,578,149	9,532,297	6,167,213	15,699,510	157,326,600	49,668,308	206,994,908
1930	119,256,046	39,112,096	158,368,142	16,868,952	6,977,253	23,846,205	10,069,653	5,891,447	15,961,100	146,194,651	51,980,796	198,175,447
1929	112,346,867	40,092,812	152,439,679	18,241,792	7,600,017	25,851,809	8,955,607	5,247,161	14,202,768	139,554,266	52,939,990	192,494,256
1928	105,018,441	35,244,560	140,263,001	17,355,049	8,657,478	26,010,527	9,144,748	5,861,012	15,005,760	131,516,238	49,763,050	181,279,288
1927	—	—	127,184,332	—	—	23,313,671	—	—	13,906,714	117,687,346	46,717,371	164,404,717
1926	—	—	117,805,932	—	—	23,601,802	—	—	12,327,715	117,928,095	35,807,354	153,735,449

Regulations for Inspection of Motion Picture Films

(The Translation of the Regulations under the Department of Home Affairs)

Ordinance No. 10, Department of Home Affairs.

Dated the 26th day of May, 14th year of Taishō (1926).

Amendment: Ordinance No. 31, Department of Home Affairs, dated the 1st day of September, 3rd year of Shōwa (1928).

Article I. No motion picture film other than those passed inspection in accordance with the present ordinance shall be allowed to show on the screen for the inspection of the public.

Article II. If any person who desires to have a motion picture film inspected shall apply in writing to the Minister of Home Affairs, stating the following items and accompanied by two copies of books explaining the film.

1. Applicant's name and address. In case of corporation, its name, location of principal office and the name and address of the representative.

2. Title of the film (if foreign-manufactured film, the original name and the name translated into Japanese); the maker, the number of reels and the length of the film in metre. If there is no time to have a film, containing an actual photograph of a ceremony, a game or a contest, or current events, inspected by the Minister of Home Affairs, shall apply in writing, as provided in the preceding clause, to the Governor, (in Tokyo Prefecture all officers ranking below the Superintendent-General of Metropolitan Police are the same) who exercises jurisdiction over the place in which the applicant intends to screen and may have it inspected by him. Governor may appoint the Chief of Police Station (or the Chief of the Branch Police Station) and delegate to him the authority as provided in the preceding clause.

If the government office which inspected the film deems it necessary, it may order the applicant to submit the documents certifying the exhibiting rights of the film referred to in his application.

Article III. If the inspecting government office finds that the film, the inspection of which is applied in accordance with the provision of the preceding clause, does not impede public peace, public morals or health, shall affix the official seal of approval to the film and write to that effect in the book explaining the play. But the inspecting government office as provided in Clause 2, Art. II and Art. III, shall affix a stamp of approval to the book explaining the play and may omit stamping the official seal on the film.

Article IV. The term of validity of the inspection of the Minister of Home Affairs shall be three years.

The inspection of the inspecting government office as provided in Clause 2, Art. II and Art. III shall be available for three months, but shall lose its validity in Hokkaidō, Tokyo, Kyōto, Ōsaka and other prefectures.

Article V. If the inspecting government office deems it necessary, may restrict the term of validity or the territories, irrespective of the provisions of the preceding clause.

Article VI. If the film inspected by the inspecting government office, is found to be impedimental to public peace, public morals or health referred to in Art. III, the inspecting government office may prohibit or restrict the screening of the said film.

When the inspecting government office prohibits the screening of the film in accordance with the provisions of the preceding clause, shall order the owner of the said film to submit the same and the book explaining the play and to cancel the stamp of approval stamped on it. When the inspecting government office restricts, may order the owner of the film to submit the book explaining the play and revise the writing on it as provided in Art. III.

Article VII. If any person who desires to change the title of the film, which has passed inspection, shall obtain a permission from the inspecting government office by which the said film was inspected.

Article VIII. The inspecting government office shall collect the following fees for inspecting a film.

1. When a film is inspected by the Minister of Home Affairs a fee of 1 sen for each metre of film or for a fraction thereof shall be collected. But when the same applicant applies for an inspection of a reproduction of his film within three months after the original of which has been inspected; and for the inspection of a film applied for within six months after the expiration of the term of validity of the inspection, a fee of $\frac{1}{2}$ sen per metre or a fraction thereof shall be collected. (Amended as the present regulation by Ordinance No. 31, Department of Home Affairs, dated the 1st day of September, 1928.)

2. When a film is inspected by a Governor, the Chief of a Police Station, or the Chief of a Branch Police Station, a fee of 1 sen per 3 metres or a fraction thereof shall be charged.

If the inspecting government office finds the film to be necessary from the standpoint of public interest may exempt an applicant from paying the fee for inspection of the film.

The fees shall be paid in revenue stamps by affixing them to the application.

The fees which are already received shall not be repaid.

Article IX. An inspector or a police officer may make an official inspection of the place where the films are screened for the purpose of showing them to the public.

In case of the preceding clause, the inspector must have a certificate on his person.

An inspector or a police officer may demand submission of the film or a book explaining the play.

Article X. When the stamp of approval affixed to the film is mutilated, apply to the inspecting government office for a stamp of approval, stating the reason and submitting the film. When the book explaining the play is lost or damaged, or the stamp of approval affixed to it, is mutilated, apply to the government office which inspected the film, stating the reason and submitting a new copy of play book and may have it written or a stamp of approval affixed to it as provided in Art. III.

Article XI. Any person who shall come under any one of following numbers shall be punished by a fine not exceeding one hundred yen or detention or shall be sentenced to a fine.

1. Any person who shall violate Art. II.

2. Any person who makes a false statement in the book of explanation referred to in Clause 4, Art. II or in the application in Art. X.

3. Any person who shall screen the film by violating the restriction in Art. V or Clause I, Art. VI.

Article XII. Any person who comes under any one of the following numbers shall be sentenced to a fine.

1. Any person who shall violate the provisions of Clause 2, Art. VI.
2. Any person who shall violate Art. VII.
3. Any person who refuses the inspection of Clause 1, Art. IX.
4. Any person who shall not comply with the demand of Clause 3, Art. IX.

Article XIII. When a minor or an incompetent person shall violate the present Ordinance, the penal regulations applicable, shall be applied to his legal representative, but if a such minor possesses an ability equal to an adult in connection with his business, is excepted from this regulation.

Article XIV. Any person who shall screen a film for the purpose of showing it to the public, shall not be exempted from punishment when his agent, the head of the family, an inmate of the same house or other operatives violates the present Ordinance, because of the reason that all such persons are devoid of right to direct their own work.

Article XV. If a representative of a corporation or his *employé* or other operatives shall violate this ordinance in connection with the work of the corporation, the penal regulations provided in this ordinance shall be applied to the representative of the corporation.

SUPPLEMENTARY REGULATIONS

The present ordinance shall come into force on the 1st day of July, 1925.

The film which has passed inspection in accordance with Prefectural Ordinance prior to the present ordinance went to effect, may be inspected according to Prefectural Ordinance for two years after the present ordinance came into force.

The film which has passed inspection in accordance with Prefectural Ordinance prior to this Ordinance went into effect and the film which has passed inspection as provided in Prefectural Ordinance in accordance with the provision of the preceding clause, may be inspected in accordance with the provisions of Prefectural Ordinance for two years after the present Ordinance went into effect, but the film which has passed inspection as provided in the present Ordinance, is excepted from this regulation.

If it is found that there is no hindrance in omitting a part of an inspection of a film, which has passed inspection in accordance with Prefectural Ordinance prior to the present Ordinance came into force, may omit a part of an inspection of the Minister of Home Affairs for two years after the present Ordinance became effective and shall affix a stamp of approval to the film and write to that effect in the book which explains the play. In this case, the inspection fee of 1 sen per 1 metre or a fraction thereof shall be charged.

In the Matter of Enforcement of the Regulations for Inspection of the Motion Picture Films

Notified by Order No. 43 of the Police Bureau, Department of Home Affairs, dated the 20th day of June, 1925.

With reference to the enforcement of the Regulations for Inspection of the Motion Picture Films announced lately by Ordinance No. 10, Department of Home Affairs, you are advised to treat it as outlined here below.

1. A provisory clause, Article III defines that in view of the fact that in the province a permit has hitherto been granted without affixing an official seal to the film or it is nothing more than to certify in a play book; it suffices to accomplish its object by writing in the play book the name of the government office, the date and to the effect that it has passed inspection and affix the stamp of approval on it, therefore it is not always necessary to make a new stamp of approval to stamp on the film.

2. When the Police Station inspects the film of current events, its validity should be recognized throughout Hokkaidō, Tokyo, Ōsaka, Kyōto and other prefectures.

3. When it is deemed necessary to prohibit or restrict the showing of the film, which has passed inspection of the Minister of Home Affairs as provided in Art. VI, due to the state of affairs of a locality or by some other reasons you should apply immediately for the disposition, stating the reason in detail. In case a governor or the Chief of Police Station refuses to inspect a film containing actual photograph of current events, or inspects with restriction, or prohibits or restricts the showing of the film which has passed inspection as provided in Clause 1, Art. VI, shall report in writing to this Department, stating the contents of the film and the reason of disposition.

4. When an order is given to the owner of a film, which has been prohibited by the Minister of Home Affairs to submit the said film and a book, which explains the play, and to cancel the stamp of approval affixed to it, or simply the restriction, make the owner submit a book which explains the play and revise the writing thereon. When such disposition is taken during a period of screening of a film in a distant place, the relations of the said conductor of business with the others shall be taken into consideration and, as the disposition is communicated by the Minister of Home Affairs to the governor concerned, the governor shall make the Chief of Police Station, who exercises jurisdiction over the place of residence of the said owner, execute the disposition. Further, with regard to the writing in the play book in case of restriction, supplement it to the effect that it has been done by order of the Minister of Home Affairs and affix the official seal of the Police Station, and, if there is a film cut at a discretion, it should be sent to this Department with the consent of the owner.

5. The fees for inspection may be exempted in accordance with Clause 2, Art. VIII in the following cases.

(a) A film owned by a school and if it is stated in the application for inspection that it is

made for the purpose of scientific study and is to be shown to the pupils and students in the school.

(b) A film owned by a government office and if it is stated in the application for inspection or upon inquiry that it is to be shown for the purpose of propagation and encouragement of the enterprise of a government office or for guidance.

(c) A film owned by a corporation for promoting the public interests or by an organization of similar nature and, if stated in the application that it is to be shown free of charge by the organization itself with an object of contributing to the public interests in relation to education, sanitation, industry and so forth.

6. The films which may be inspected as provided by Prefectural Ordinance for two years subsequent to the enforcement of the present Ordinance in accordance with Clause 2, Supplementary Regulations are restricted to those that have passed prefectural inspection and they are actually enjoying the term of validity at the time when the present Ordinance became effective, accordingly, the provisions in this Clause is not applicable to the films, the term of validity of which has expired prior to the present Ordinance came into force, and, at the same time, the films, the term of validity of which has expired subsequent to the enforcement of the present Ordinance, shall have all prefectural inspections, for two years as in the past from the day on which it is enforced.

7. As regards films which have passed inspection as provided in Clause 2 and 3, Supplementary Regulations and have not as yet passed inspection of the Minister of Home Affairs, they as well as all other matters besides the inspection should be controlled by the Regulations of Prefectural Ordinance.

8. As the present Ordinance is concerned with the inspection of the films, the Regulations in Prefectural Ordinance relating to exhibition shall not suffer any particular change by the present Ordinance.

9. Respecting the film, which has passed inspection of the Department of Home Affairs, the inspection of the film and the writing in the play book should be examined at the time when a permit for exhibition is applied for.

APPLICATION FORM ESTABLISHED BY THE DEPARTMENT OF HOME AFFAIRS AND INSPECTION PROCEDURE.

The inspection procedure of the film of the Department of Home Affairs is that all the films, with the exception of films of current events and news, (restricted to the films that are within one week after the occurrence of the affair), are required to be inspected by the Police Bureau, Department of Home Affairs. The procedure is that every application for inspection must be accompanied by two copies of book explaining the play and they shall have to be submitted to the Measurement Room, Film Inspection Division, Police Affairs Section, Police Bureau, Department of Home Affairs, and the number of metres of the film shall be measured, certified and sealed. If it is a new film, an inspection fee at the rate of 5 sen per 3 metres and, if it is a duplicate copy 1 sen per metre shall be paid in revenue stamps (stamps must not be sealed or cancelled) by affixing them to the application and submit them to the usher and, if he acknowledges that there is no hindrance to the exhibition rights, he will hand them over to the inspecting officer and they shall be inspected by him on the following day. Accordingly, the application for inspection should be

filed the day before the inspection day. If the film is to be released or to be sent to a distant place, it should be submitted three days prior to the inspection day. On the day of inspection the applicant is required to supply the inspector with a man to read the play book and a motion picture operator, who has ability to operate Kōmitsu's Royal Motion Picture Machine. If there is no portion of the film which has been cut off after the inspection, have the inspector write in and seal on both copies of play book and one copy shall be kept by the Department of Home Affairs and one returned to the applicant. The applicant must submit a copy of play book to the Measurement Room again to have the seal of the Department of Home Affairs affixed to it and the number of its reels and the number of its metres written in and the stamp of approval stamped in the book. Thus completes the inspection of the film and the play book.

REMARKS

(a). A special facilities are given to news films. Inspection of such films is completed the day on which the application is filed.

(b). As the play book is required to be kept three years, strong thick covers should be used. The title of the play, the number of reels and the applicant's name in full and the address should be written in it. It must have the following conditions. The synopsis of the play attached; the subtitle numbered and should be minutely described from the title of the play to the end; each page numbered and care should be taken so as not to have any torn pages, or leaves missed

(c). If a general agency is delegated to act as a representative to have a film inspected, the application for inspection must be accompanied by a power of attorney.

(d). Acceptance of purchase. If the film is one which has been purchased or transferred from another person, the application must be accompanied by a letter of acceptance from the maker or the importer and a special care should be taken with a film manufactured by a maker in foreign country who has a branch office in Japan, as the foreign film is apt to give rise to troublesome matter.

(e). Application for exhibition rights. If the application for exhibition rights is filed with a purpose to reserve the rights of the film made by the applicant himself or the one imported by him, he can prevent the inspection of the same film which has no letter of acceptance.

(f). Inspection of talkies (sound films). As the Department of Home Affairs installed a sound projector in December 1929, talkies can be inspected without any trouble, but it is necessarily required to submit play books with the pronunciation of all the words used in the book recorded in them. In the inspection of a sound film, extra 1.00 Yen should be annexed to each reel as a service fee.

Regulations of the Commission for Controlling Motion Picture Films

(Resolution of Cabinet Council, March 13, 1934).

Article I. Commission for controlling motion picture films shall be under the superintendence of the Minister of Home Affairs and Commission shall examine into and consider the control of motion picture films as well as other important matters in relation to motion picture films.

Commission for controlling motion picture films may propose to the Prime Minister or to the Minister of each department, who is concerned in the matter set forth in the preceding clause.

Article II. Commission shall have one President and a number of Commissioners. In case of examining into and consider special matter may have Interim Commissioners.

Article III. Minister of Home Affairs shall take charge of the duty of the President.

The following persons shall be charged with duty of Commissioners.

1. Vice-minister of Home Affairs.
2. Vice-minister of Education.
3. Chief of Police Bureau, Department of Home Affairs.
4. Chief of the Bureau of Social Affairs.
5. Chief of the Bureau of Social Education, Department of Education.
6. Chief of the Revenue Bureau, Department of Finance.
7. A number of persons who have attainments and experience.

Commissioners as provided in No. 7 of the preceding clause shall be designated or authorized by the Minister of Home Affairs.

Interim Commissioners shall be authorized by the Minister of Home Affairs from among the senior officials of the government offices concerned and the persons who have attainments and experience.

Article IV. The President shall exercise control over the affairs of the Commission.

If the President is prevented by unavoidable circumstances from attending to his duties, the Commissioner, who is authorized by the Minister of Home Affairs shall act in his place and stead.

Article V. Commission for controlling motion picture films shall employ secretaries and clerks.

The secretaries and the clerks shall be commissioned by the Minister of Home Affairs.

The secretaries shall receive instructions from the President and shall adjust general affairs of the Commission.

The clerks shall be under the command of the authorities and engage in general affairs of the Commission.

The following matters shall be considered by the Commission for controlling motion picture films.

1. Matters pertaining to affiliation of the administration of motion picture films in every government offices and the control thereof.

2. Matters relating to production of motion picture films, distribution, connection and control of the enterprise of exhibiting films.

3. Matters pertaining to guidance and control of the enterprise of Japanese motion picture films as well as the protection and the encouragement thereof.

(a). Matters pertaining to the importation of foreign motion picture films.

(b). Matters pertaining to encouragement of *entrepreneurs* of motion picture film and aid, especially awarding subsidy or a prize to the maker of superfine films.

(c). Matters pertaining to guidance and supervision of the makers of motion picture films.

(d). Matters pertaining to exploitation and promotion of sales of Japanese motion picture films in foreign countries.

(e). Matters pertaining to propagation and introduction of the culture of our country by films.

(f). Matters pertaining to the establishment of domestic film production.

4. Matters in relation to educational films.

(a). Matters pertaining to production of educational films by a national public body and the distribution and the exhibition thereof.

(b). Matters pertaining to guidance of the maker of educational films and the distributors and control, encouragement and aid.

(c). Matters pertaining to compulsory showing of educational films in motion picture theatres.

(d). Matters pertaining to reduction or exemption of tax on admission or tax on exhibition at the time when educational films are shown on the screen.

(e). Matters pertaining to establishment of the policy for educational films.

5. Matters pertaining to examination of films.

(a). Matters pertaining to the restriction of minor inspecting motion pictures.

(b). Matters pertaining to examination of imported motion picture films.

(c). Matters pertaining to the unification of the examination of imported motion picture films by the Department of Home Affairs and the inspection of such films by the Custom House.

(d). Matters pertaining to advertising and explanation of the motion picture films.

6. Matters pertaining to organization for research in motion picture films.

7. Other important matters respecting motion picture films.

The officials of the Commission for controlling motion picture films.

President: Kakichi Kwarada, Minister of Home Affairs.

Commissioners: Michio Yuzawa, Vice-minister of Home Affairs; Shunsaku Kawahara, Vice-minister of Education; Gunzō Kariba, Chief of Police Bureau, Department of Home Affairs; Hisatada Hirose, Chief of the Bureau of Social Affairs; Ken Yamakawa, Chief of the Bureau of Social Education, Department of Education; Tatsuo Yamada, Chief of the Revenue Bureau, Department of Finance.

Secretaries: Seikichi Hashimoto, Secretary to the Department of Home Affairs; Chōzō Matsuo, Secretary to the Department of Education; Shōgen Ozeki, Secretary to the Department of Finance.

Regulations for Controlling Motion Picture Films for Export

Ordinance No. 63, Department of Home Affairs

Dated the 21st day of October, 10th year of Shōwa /1935/

Fumio Gotō (Sealed)

Minister of Home Affairs.

Article I. Any motion picture films (including undeveloped films and negative films, and, this applies correspondingly to the rest), which are to be offered to public inspection shall not be exported, unless the said films shall have passed inspection in accordance with the present Ordinance.

The export film of a person who engages in the business of making, selling, loaning or exhibiting films shall be considered as a film which is to be offered to public inspection.

Article II. If any person who desires to have his export film inspected in accordance with the regulation of preceding article, shall apply in writing to the Minister of Home Affairs, stating the following items and accompanied by a copy of playbook.

1. Applicant's name in full, address and occupation. (If a corporation, its name, location of principal office and the name and address of the representative.)
2. Title of the export film
3. Name of the maker
4. The number of reels and total length of the film in metres.
5. The date of production
6. The object of export
7. The place of export; the date of export and the name of the vessel by which the said film is to be exported. (If the airplane or airship is used, give the name of it).
8. The destination and the port of discharge or the landing place.
9. The name of the consignee and his address.

Article III. If there is no time to have an export film, picturing the current events, which is to be offered to public inspection, inspected by the Minister of Home Affairs, shall apply in writing, in accordance with the example set forth in the preceding Article, to the Governor, (In Tokyo Prefecture all officials ranking below the Superintendent-General of Metropolitan Police are the same), who exercises jurisdiction over the place where the said film is made or the place of export and may have the said film inspected by him.

Article IV. If any alteration is made in the item No. 1 of Art. II or in the item No. 6 or No. 9 of the film which has passed inspection in accordance with the regulation of Art. II, shall be reported immediately to the government office by which the said film was inspected.

Article V. If the governor deems it necessary, he may inspect an export film which is not to be offered to public inspection.

No film which has not passed inspection as provided in the preceding Clause shall be allowed to export.

Article VI. If any export film is found, upon inspection, to be corresponding to any one of

the following items shall be rejected.

1. A film that shall impair the dignity of the Throne or lower the national prestige.
2. A film that shall impair friendly relations with all the world.
3. A film which shall entertain misunderstanding or ill feeling towards national life.
4. A film which shall jeopardize the important interest in relation to politics, military, finance and so forth.

Article VII. When the export film passes inspection, a certificate of approval of the Form No. 1 shall be delivered and the stamp of approval of the Form No. 2 shall be affixed to the export film and numbered, but the film which passed inspection of the Prefectural Governor the marking and the numbering of the film may be omitted.

Article VIII. If the title of an export film which has passed inspection is altered or the number of reels or the number of metres increased or decreased, the validity of inspection shall become ineffective.

Article IX. If the film which has passed inspection is not exported within three months shall lose its effectiveness.

If the government office which inspects the film deems it necessary, may fix a term of validity different from that of provided in Art. IX.

Article X. If the government office, which inspected and approved an export film, finds the said film to be corresponding to one of the numbers of Art. VI, may prohibit the same from exportation.

If the inspecting government office prohibits the export film from exportation in accordance with the provisions of Art. X, it may have the owner thereof produce the said export film and may demand the cancellation of the stamp of approval, mark and number thereon as well as the return of the certificate of approval.

Article XI. If the inspector or the police officer deems it necessary from the controlling point of view, he may visit the place where the export film is to be found and may demand the owner thereof to produce the said export film or the certificate of approval.

In case of preceding Clause the inspector must have the certificate of identification of the Form No. 3 on his person.

Article XII. If the stamp of approval affixed to the export film or the mark and the number thereon is mutilated or if the certificate of approval is lost or mutilated, apply to the government office which inspected the said export film, stating the reason and may have the stamp of approval or the mark and the number renewed or may have the certificate of approval re-issued.

Article XIII. If any person who shall come under any one of the following numbers, shall be sentenced to imprisonment not exceeding three months or punished by a fine not exceeding 100 yen.

1. Any person who shall export or shall try to export a film by violating the provisions of Clause 1, Art. I or Clause 2, Art. V.
2. Any person who shall export or shall try to export a film by violating the prohibition order as provided in Clause 1, Art. X.

Article XIV. Any person who shall come under any one of the following numbers shall be punished by detention or fine.

1. Any person who shall make a false statement in the application as provided in Art. II, Art. III or Art. XII.

2. Any person who shall violate the provisions in Art. IV by failing to make a report or make a false statement in the report.

3. Any person who shall refuse the inspection as provided in Clause 1, Art. V.

4. Any person who shall not comply with the order as provided in Clause 2, Art. X.

5. Any person who shall refuse an official inspection or who shall not comply with the request of producing the export film or the certificate of inspection as provided in Clause 1, Art. XI.

Article XV. Any person who exports motion-picture films shall not be exempted from the punishment when his agent, the head of the family, a member of his family, an inmate of the house, *employé* or an operative violates the present ordinance, because of the reason that every such person is devoid of right to direct his own work.

Article XVI. If a corporation shall violate this Ordinance, the penal regulations provided in this Ordinance shall be applied to the trustees, directors and other officers, who manage the business of the corporation. If a minor or an incompetent person violates this Ordinance, the penal regulation shall be applied to his legal representative, but if such a minor has an ability equal to an adult in connection with the business, is excepted from this regulation.

SUPPLEMENTARY REGULATION

The present Ordinance shall come into force on the 1st day of December, 10th year of Shōwa (1935).

Activities of the International Cinema Association of Japan

1. Production of motion pictures to be distributed and exchanged in foreign countries.
 - (a) The Association undertakes the production of films according to its plans and distributes them abroad.
 - (b) The Association maintains contact with governmental as well as private agencies of film industry abroad, directly or indirectly, and establishes the exchange of Japanese and foreign pictures.
2. Co-ordinating the work of Japanese *entrepreneurs* and giving guidance and assistance to them in producing and distributing films abroad.
 - (a) The Association facilitates the distribution and exchange of motion pictures filmed under the direction of governmental offices which are considered suitable for the purpose of the Association.
 - (b) The Association facilitates the distribution and exchange of commercial films that meet with the requirements.
 - (c) The Association gives guidance to private *entrepreneurs* in the production of films to be sent abroad and may offer aid in certain cases.
3. Lectures on "international films" and public screening of such films.
 - (a) The Association holds lecture meetings and sends lecturers to stimulate interest and cultivate knowledge on this subject.
 - (b) The Association collects materials relating to "international films" both at home and abroad and exhibits them.
 - (c) The Association encourages good "international films" by selecting commendable pictures and giving public screening of these pictures. It also encourages film contests whereby the best films may win honors or be awarded prizes.
 - (d) The Association maintains close contact with various organizations and individuals and holds round-table discussions on "international films."
4. Provision of facilities to study Japan offered to foreigners engaged in motion picture production and distribution.
 - (a) The Association offers various facilities to foreign visitors to Japan who are engaged in the film industry.
 - (b) The Association gives facilities and guidance to foreign *entrepreneurs* making pictures of Japanese culture, and may offer aid in certain cases.
5. Research and investigation.
 - (a) The Association investigates plans relating to "international films" projected by governmental offices, public organizations, and private agencies both at home and abroad. The findings will be published in pamphlets.
 - (b) The Association offers facilities for the investigation of "international films" in Japan and gives assistance to the publication of such work.
6. Other activities considered by the Board of Directors as suitable for the purpose of the Association.

Prospectus of the International Cinema Association of Japan

[Office: Kyōdō-Tatemono Bldg., Ginza, Kyōbashi-Ku, Tokyo]

There has been a growing inclination abroad to learn something about Japan, a country that has recently made rapid progress in economic and political fields. Interest in Japan is not confined to political and economic relations, many are desirous of becoming acquainted with Japanese culture—to know what Japanese people think and what they feel. It is therefore an urgent necessity to facilitate for foreign people the understanding of Japanese life and culture and to promote Japan's cultural relations with other nations.

There is no need to dwell on the cultural significance of the motion picture industry, for many nations have effectively utilized motion pictures in disseminating their own culture in foreign lands. Such enterprises have been undertaken in Japan by various governmental offices and public organizations, such as the Cultural Work Bureau and Information Bureau of the Department of Foreign Affairs, the Department of Railways, the Board of Tourist Industry, and the Society for International Cultural Relations. These and other governmental offices have been making or assisting to make motion pictures to be used for such purposes. Their efforts, however, have hitherto been, to some extent, inefficient and wasteful, on account of the absence of a central co-ordinating organ. On the other hand, private enterprise in the film industry has done little for the production of what may be termed "international films", due to the lack of co-operation and leadership.

The primary objective of the International Cinema Association of Japan, therefore, is to establish effective means of co-ordinating the activities of governmental offices and other organizations for the purpose of promoting mutual understanding and goodwill throughout the world by the interchange of motion pictures among nations, and the introduction of Japanese culture abroad through the medium of the screen.

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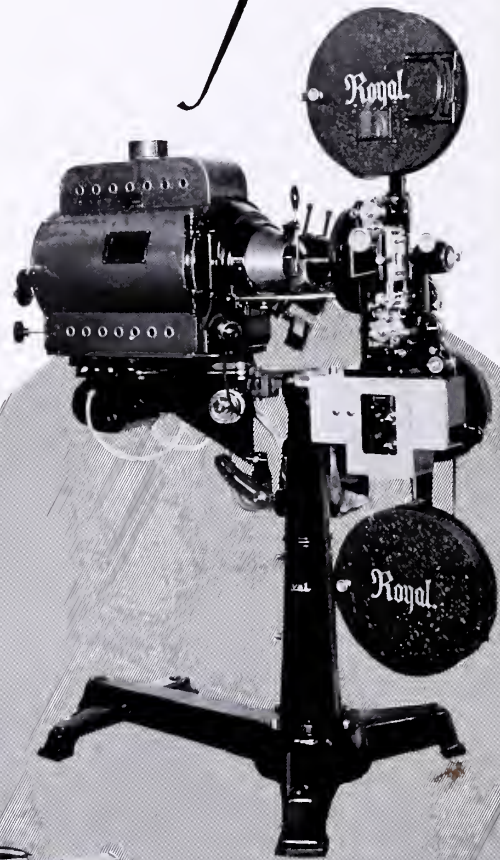
Komitz Royal Sound Projectors

Catalogue of Manufactures

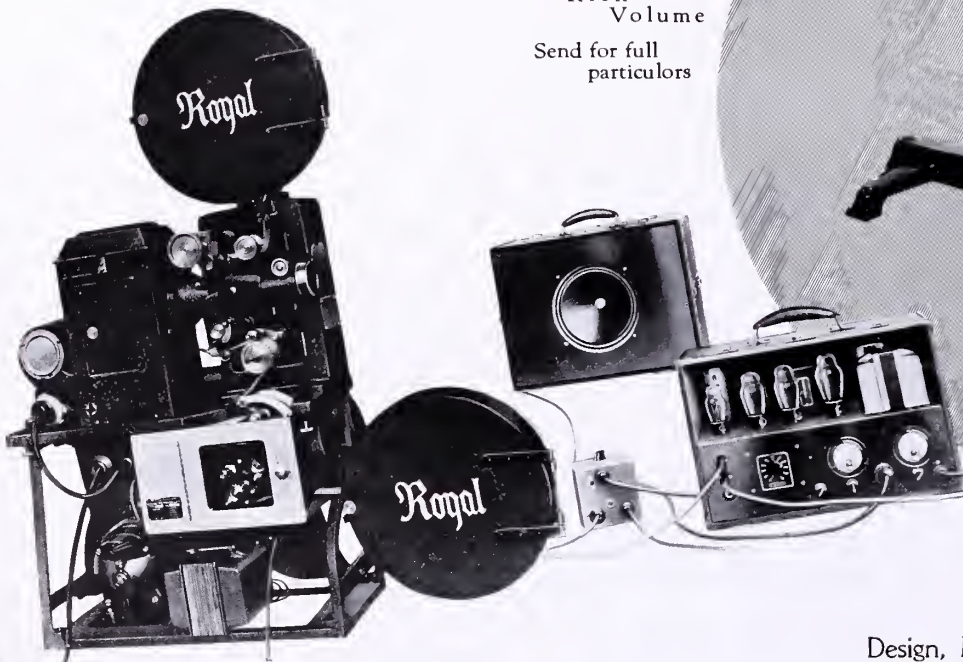
- "Royal" Type "H" Sound projectors for Theatre Use
- "Komitz Royal" Portable Sound Projectors
- "Royal" Potable Silent Projectors Model G
- "Royal" Film Re-winder
A Theatre Use
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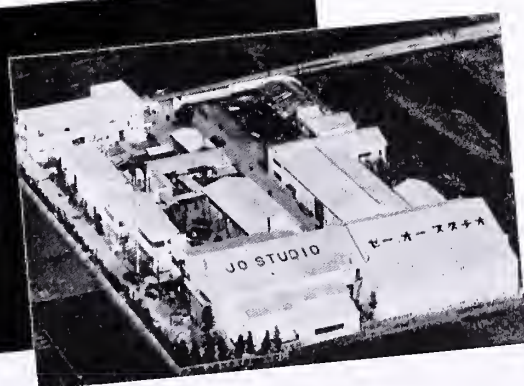
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